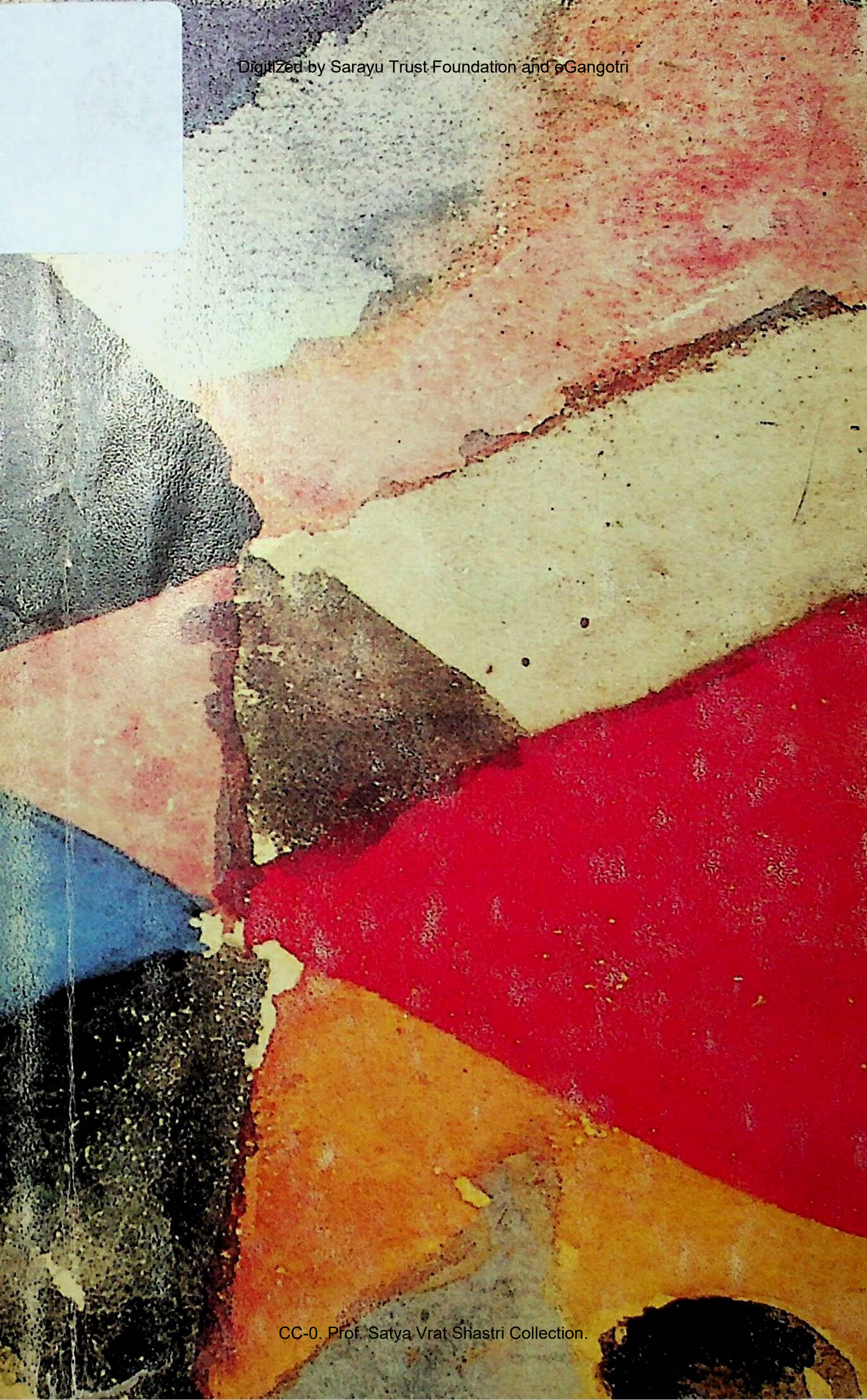

वाग्मिनां कस्य सामर्थ्यं परिपन्थयितुं वचः - कल्हण
जिसकी वाणी सिद्ध है, उसकी बात कौन टाल सकता है ?

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DRAMATIS PERSONÆ

Men

Cārudatta :—A Brāhmaṇa Merchant in Ujjayinī, the Hero

Rohasena :—Son to Cārudatta

Maitreya :—Cārudatta's devoted friend
(Vidūṣaka)

Ceṭa :—Cārudatta's servant
(Vardhamānaka)

Saṁsthānaka :—Brother-in-law to King Pālaka, the Villain
(Śakāra) in the Play

Viṭa :—Śakāra's companion

Ceṭa :—Śakāra's servant
(Sthāvaraka)

Śarvilaka :—Leader of the Revolutionary Party, and Madanikā's lover

Āryaka :—Gopāladāraka, King of Ujjayinī after Pālaka was killed

Saṁvāhaka :—Shampooer to Cārudatta, then a Gambler,
(Bhikṣu) and lastly a Buddhist Śramaṇaka

Māthura :—The Sabhika, Keeper of the Gambling house

Darduraka :—A Gambler, member of the Revolutionary Party

Dyūtakara :—A Gambler

Vīraka :—City-Magistrate

Candanaka :—A Military Officer

Viṭa :—Attendant to Vasantasenā

Ceṭa :—Vasantasenā's servant
(Kumbhīlaka)

Karṇapūraka :—Vasantasenā's servant

Adhikaraṇika :—The Judge

Śreṣṭhin
Kāyastha } —Court-officials, Assessors

Two Cāṇḍālas :—Executioners
(Āhīnta and Goha)

Bandhula :—Servant in Vasantasenā's household

Śodhanaka :—Court-servant

Sūtradhāra :—Stage-manager

Women

Vasantasenā :—The Heroine, a beautiful courtesan

Madanikā :—Companion to Vasantasenā, marries Śarvilaka

Ceṭī :—Maid to Vasantasenā
(Chatradhāriṇī)

Vṛddhā :—Vasantasenā's mother

Dhūtā :—Wife to Cārudatta

Radanikā :—Maid-servant to Cārudatta

Naṭī :—Wife to Sūtradhāra

Persons referred to

Pālaka :—King of Ujjayinī

Jūrṇavṛddha :—Cārudatta's friend

Rebhila :—Singer-merchant, Cārudatta's friend

Vasantasenā's brother, City-guards etc.

शूद्रः मृच्छकटिका
निर्मिता [illegible]
मृच्छकटिकां वर्ण्यते चारित्रान् तत्

INTRODUCTION

I THE AUTHORSHIP, DATE ETC. OF THE MṚCCHAKAṬIKA[1]

The only information that we have about the author of the Mṛcchakaṭika is found in the Prologue to the play, and the passage in question is undoubtedly an interpolation. For, in stanzas 3–7 in the First Act, expressions like कविर्बभूव...शूद्रकः (stanza 3), क्षितिपालः किल शूद्रको बभूव (stanza 4). चकार सर्वं किल शूद्रको नृपः (stanza 7 ; the perfect tense is used here, which usually refers to an event that is long past), शूद्रकोऽग्निं प्रविष्टः (stanza 4), are used. This however should not be taken to imply, as some critics have done, that the information contained in these passages is necessarily untrustworthy. In fact, it would be possible to argue with greater plausibility, the other way. The interpolator could more naturally be trusted to give a more detailed account than would have been possible if the account had been written by the author himself.

The following account is given in the Prologue about the author:—King Śūdraka wrote the present play depicting the love of the Merchant-prince Cārudatta and the courtesan Vasantasenā, and also the working of destiny, and deeds of wicked men and the miscarriage of justice. King Śūdraka was very handsome and was well-versed in the Ṛgveda, Sāmaveda, mathematics, fine arts and science of elephants, and was able to win laurels in pugilistic contests. He had his eye-sight restored to him through the favour of Śiva. He performed an Aśvamedha sacrifice with great *eclat* and after a remarkably long life of one hundred years and ten days, Śūdraka ended his earthly career by entering into the fire.

The first natural impulse then is to ransack old literature to find out if there was any king answering to the above description and all sorts of fantastic theories are advanced by scholars to secure this end. Thus, one Simuka who founded the Āndrabhṛtya dynasty (about 200 B. C.) is taken to be identical with King Śūdraka referred to in the Skandapurāṇa as reigning about 200 A. D.! Others try to identify King Śūdraka with Vikramāditya, the founder of the Saṁvat era. Rājaśekhara[2] refers to a King Śūdraka whose exploits were glorified by Rāmila and Saumila (who were perhaps his court-poets; Saumila is referred to by Kālidāsa in the Pologue to Mālavikā). In the Kathāsaritsāgara, Śūdraka is said to have been able to live for a hundred years through the sacrifice of his life by a Brāhmaṇa. Prof. Konow identifies him with the Ābhīra King Śivadatta (about 250 A. D.). All this makes confusion worse confounded. The chances are, as Keith[3] has rightly pointed out, that Śūdraka is really clearly mythical.

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[1] This is not the place to elaborate all the points involved. A mere outline of the problem is indicated here.

The discovery of the plays ascribed to Bhāsa, at Trivandrum has further added to the uncertainty. For, an unfinished play called Cārudatta or Daridracārudatta (describing the plot up to the end of the fourth Act) bears such a close resemblance to the Mṛcchakaṭika that there is no doubt that either the Mṛcchakaṭika is an elaboration of the Cārudatta, or the Cārudatta is an abridged version of the Mṛcchakaṭika. Both these views have found their supporters. There are also some striking similarities between certain passages[4] in the Mṛcchakaṭika and Kālidāsa's works and several scholars are of opinion that Kālidāsa has borrowed from Śūdraka. Pischel holds the view that the Mṛcchakaṭika was written by Daṇḍin.

We shall here very briefly indicate the points on which this question could be satisfactorily settled.[5]

(1) Vāmana in his Kāvyālaṁkārasūtravṛtti (about the 8th century A. D) mentions Śūdraka by name (शूद्रकादिप्रबन्धेषु) in

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(2) तौ शूद्रककथाकारौ रम्यौ रामिलसौमिलौ । काव्यं ययोर्द्वयोरासीदर्धनारीनरोपमम् ।

(3) **Keith : The Sanskrit Drama, P. 130.**

(4) **These are pointed out in the Notes.**

(5) **These points have been elaborated by us in a paper submitted to the Oriental Conference at Trivandrum in December 1937, and published in the New Antiquary in 1939.**

connection with श्लेषगुण. He also quotes the verse यासां बलिः (Mṛcchakaṭika I. 9, also Cārudatta I) and the passage द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम्। (II. 6. 66; this is not found in the Cārudatta).

(2) Bāṇa in his Kādambari describes Śūdraka as having ruled over Vidiśā, and refers to a King Śūdraka in his Harṣacarita as well. The adventures of Śūdraka in various lives are described in the Daśakumāracarita (A poet living in the times of Bāṇa and Daṇḍin, if at all he wanted to pass his composition in the name of some mythical king, would naturally be tempted to make use of Sūdraka's name for such purpose).

(3) The author of the Mṛcchakaṭika was undoubtedly a southerner. The Goddess Kālī or Durgā is referred to as सह्यवासिनी[6]; Candanaka talks of कर्णाटकलहप्रयोग (VI. 20. 21) and refers to several southern peoples[7] in VI. 20. 8–9; words like वरण्डलम्बुक, खुण्टमोडक and the peculiarity of the Prakrit dialects, point out to the same conclusion (रुद्रो राजा in VIII. 34, may refer to Rudrasena I or II of the Vākāṭaka dynasty).

(4) Daṇḍin, the author of Kāvyādarśa was also a southerner and the Kāvyādarśa, like the Mṛcchakaṭika, seems deliberately to draw upon the works of Kālidāsa. There are several striking resemblances between some passages in the Kāvyādarśa and those in the Mṛcchakaṭika (besides the citation of the famous verse लिम्पतीव तमोऽङ्गानि, I. 34).

(5) Scenes of violence on the stage, the description of the condemned criminal, elaborate stage-directions, the state of society depicted etc. are all to be found in a drama like the Nāgānanda belonging to the times of Harṣavardhana.

(6) There are similarly striking resemblances between the thoughts and expressions in the Daśakumāracarita and those in the Mṛcchakaṭika.

(7) The use of the expression काणेलीमातः in I. 34. 3 (one whose mother's name is काणेली) does not prove an earlier date, for

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(6) भगवति सह्यवासिनि प्रसीद प्रसीद। X. 37. 6.

(7) ...दाक्षिणात्या अव्यक्तभाषिणः। ...कर्णाट...द्रविड...चोल...

a similar expression गौतमीपुत्र is found in an inscription (about 400 A. D.) of the Vākāṭakas.

A careful scrutiny of all these points would, we think, establish the conclusion that after all Pischel and Macdonell were right in believing that Daṇḍin (6th century A. D.) is the real author of the Mṛcchakaṭika.[8]

II MṚCCHAKAṬIKA: A PRAKARAṆA

The Mṛcchakaṭika is technically called a Prakaraṇa which is defined as.

आत्मशक्त्या कविर्यत्र कथां नायकमेव च ।
औत्पत्तिकं प्रकुरुते तद्धि प्रकरणं विदुः ॥
द्विधा प्रकरणं तत्तु शुद्धं संकीर्णमेव च ।
कुलस्त्रीरचितं शुद्धं संकीर्णं वेश्यया कृतम् ॥ (भरत)
भवेत्प्रकरणं वृत्तं लौकिकं कविकल्पितम् ॥
शृङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक् ।
सापायधर्मकामार्थपरो धीरप्रशान्तकः ॥
नायिका कुलजा क्वापि वेश्या क्वापि द्वयं क्वचित् । (साहित्यदर्पण)

The plot of a Prakaraṇa must be an invention of the poet, based upon worldly life. The hero may be a Brāhmaṇa, or a minister, or a merchant. The heroine may be a courtezan or a lady of noble birth. The number of Acts usually should be ten (not less than five, nor more than ten). Love should be the sentiment prominently described. In all other respects it agrees with a Nāṭaka.

It is easy to see that the Mṛcchakaṭika fulfils all the above conditions. It has ten Acts (though the number could be easily reduced to seven or eight. Act VII which is the shortest Act in the play, seems to have been made into an independent Act, mainly to make up this number ten). The Hero, Cārudatta is a Brāhmana (by birth, but a merchant by profession); the Heroine, Vasantasenā, is a वेश्या; so the Mṛcchakaṭika is a संकीर्णप्रकरण. and the plot, concerning as it does with human beings, is a लौकिकवृत्त.

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[8] The argument that the statement about Jupiter being opposed to Mars (IX. 33) militates against a later date, for that view is held by old astrologers, has not much force. For the dramatist often does refer to customs and ideas not necessarily prevalent in his own time.

It would be seen also from the definitions quoted above that both Bharata and Viśvanātha (the author of the Sāhityadarpaṇa) emphasise the point that the plot of a Prakaraṇa must be an original one (कविकल्पितम्, आत्मशक्त्या कवि...औत्पत्तिकं कुरुते). It is worth while therefore to examine in some detail, how far the Mṛcchakaṭika satisfies this essential condition. The Mṛcchakaṭika has two plots :—(1) the Main plot referring to the love of Cārudatta and Vasantasenā, and (2) the sub-plot, the Revolution which ultimately places Āryaka on the throne, after the murder of King Pālaka. The poet has shown very great skill in combining these two plots so as to make them one united whole (see next Section, III Critical Appreciation); we are here concerned only with finding out whether the author is indebted to other works, A and if so, how far, for these two plots. As regards the Main plot, it can be confidently asserted that all the important factors in it, viz. the deposit of the ornaments, their theft and the part they play in establishing the guilt of Cārudatta, the various occasions when the nobility of Cārudatta's mind and heart is brought home to Vasantasenā, the life-like portraits drawn of the Sabhika and the gamblers and the Ceṭas, the never-to-be-forgotten characters of Śakāra and Maitreya, the Trial scene etc.—all these are entirely कविकल्पित or original. The idea of a courtesan (1) falling in love with a poor Brāhmaṇa is found in the story of Kumudikā and Rūpaṇikā in the Bṛhatkathā[9], and also in the Daśakumāracarita. (2) The description of Vasantasenā's mansion is likewise similar to that of Madanamālā's house-hold (see

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(9) Kathāsaritsāgara, 58. 2, अथाब्रोचत्कुमुदिका सत्यं तुष्टोऽसि चेत्प्रभो।... राज्ञाल्पेनापराधेन बद्धं तस्माद्विमोचय॥ ...श्रीधरं उज्जयिन्यां द्विजसुतं श्रीधरं नाम मे प्रियम्। मोचयित्वा तं दत्त्वा च द्रविणं बहु। व्याधात् कुमुदिकां तत्र प्रियसंगमसुस्थिताम्॥ The story of Rūpaṇikā and the poor Brāhmaṇa is found in the 13th Taraṅga (4), where Rūpaṇikā's mother thus addresses her :—किमयं निर्धनः पुत्रि सेव्यते पुरुषस्त्वया। शवं स्पृशन्ति सुजना गणिका न तु निर्धनम्॥ क्वानुरागः क्व वेश्यात्वमिति ते विस्मृतं कथम्। संध्येव रागिणी वेश्या न चिरं पुत्रि दीप्यते॥ नटीव कृत्रिमं प्रेम गणिकार्थाय दर्शयेत्। तदेनं निर्धनं मुञ्च मा कृथा नाशमात्मनः॥ etc.

acumen

notes on IV. 30. 14, Page 425) in the Kathā. 3/ Hiding in an empty temple is also referred to in the Kathā.[10] But all this does not in the slightest degree detract from the originality displayed by the author in constructing the Main plot.[11]

B As regards the sub-plot, Gopālaka and Pālaka are mentioned as sons of Caṇḍamahāsena and Aṅgāravatī in the Kathā.[12] and there is no doubt that the expression गोपालदारक in the play has been mistakenly taken to mean 'a cow-herd boy' as it should really mean the 'son of Gopāla.' So that Pālaka's anxiety to keep Āryaka, his nephew, out of the way is easily understandable. Gopāla and Pālaka are known to be real historical personages (about 500 B.C.) and the poet may have been indebted to some work for the story of the revolution (or, more possibly, he might be describing some recent similar event under this garb). But here too, it is clear that the poet has borrowed nothing but the names of Pālaka and Gopāla.

C As regards the title of the play 'the Earthen Toy-cart,' the poet has shown great dramatic acumen in selecting it. The general convention about naming a play is that it should be named after the Hero or (and) the Heroine, or a prominent character (as in मुद्राराक्षस), or the central theme (as in वेणीसंहार). Śūdraka defies this convention, but the incident of the मृच्छकटिका, insignificant though it might appear at first sight, is certainly

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(10) नातिदूरमतिक्रम्य स ददर्श विदूषकः । शून्यं कात्यायनीमूर्तिसनाथं देवतागृहम्॥ विवेश गर्भभवनं...। विदूषकश्च तत्रासीद्युवत्या पश्यन्नलक्षितः । प्रव्राजकोऽपि संपूज्य तत्र देवीं व्यजिज्ञपत् ॥ etc. (18th Taraṅga).

(11) Sometimes the Cārudatta (of Bhāsa !) is spoken of as the 'original' of the Mṛcchakaṭika. This, in our opinion, is entirely wrong. First, unless the complete Cārudatta is found out, no valid conclusion can be drawn from a comparison of the available text of the Cārudatta and the Mṛcchakaṭika. Secondly, it is far more probable that the Cārudatta is an abridged version of the Mṛcchakaṭika (with the sub-plot dropped) rather than that the Mṛcchakaṭika is an enlarged version of the Cārudatta.

(12) तामङ्गारवतीं राजा गृहीत्वोज्जयिनीं ययौ ॥ परिणीतवतस्तस्य तत्र तां दैत्यकन्यकाम् । जातौ द्वौ तनयौ चण्डमहासेनस्य भूपतेः ॥ एको गोपालको नाम द्वितीयः पालकस्तथा ॥ (Taraṅga, 12).

the central one in every sense of the term. It occurs in the middle of the play, just in the beginning of the sixth Act. Rohasena, Cārudatta's little son, is seen by Vasantasenā, all crying because he had only an earthen toy-cart to play with, instead of a golden toy-cart, and Vasantasenā offers her ornaments to him for getting a golden toy-cart made out of them. The earthen toy-cart is filled to the brim with these ornaments (which are apparently the same that were kept as a deposit with Cārudatta in Act I, stolen by Śarvilaka in Act III, and returned to Vasantasenā by him in Act IV). Now these same ornaments were handed over to Vidūṣaka by Cārudatta, for being returned to Vasantasenā; but on hearing on the way that Cārudatta was called to the court, Vidūṣaka goes to the court, with the ornaments in his possession, abuses Śakāra for charging Cārudatta with murdering Vasantasenā, and in the scuffle that ensues, the ornaments drop down on the ground, furnishing the most damaging evidence against Cārudatta. They in fact prove to be the proverbial last straw to break the camel's back! ① The ornaments up to Act V serve the purpose of bringing about the union of Vasantasenā and Cārudatta and also of bringing home to the reader the nobility of heart of both the Hero and the Heroine; and in the latter half of the play they threaten to ② send Cārudatta to the gallows! And the earthen toy-cart seems to act like a link between these two opposite states. The poet is therefore perfectly justified in naming the drama 'Mṛcchakaṭika.'

III CRITICAL APPRECIATION[13]

The Mṛcchakaṭika is perhaps the most enjoyable of all plays in the Sanskrit language. The author himself proudly refers to the plot as something unique (...अन्यदिव संविधानकं वर्तते. I. 8. 19, and नवमिव संविधानकं...I. 8. 50) and he is entirely justified. Most Sanskrit plays follow very closely the conventional ideas even in matters unimportant and there is a stereotyped atmosphere about them, which leaves the reader ultimately cold. In

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(13) A summary of each scene is given in the notes in the proper place. The student would have an idea of the plot as a whole by reading these summaries. Here we confine ourselves only to general observations.

the Mṛcchakaṭika however, we find ourselves quite in a changed atmosphere, at once pleasant and refreshing. We meet men and women, taken from different strata of society, who act and speak like living human beings and are all the more loveable for being a little bad. And there is such a variety of incidents taking place close upon one another almost at a breakneck speed (especially in the latter half of the drama), acting and reacting upon one another, but leading on at the same time towards the common goal, that one's interest never flags right up to the end. The skill with which the events are welded together in the Main plot and the under-plot is simply marvellous. It is very difficult to avoid the use of superlatives when dealing with the merits of the Mṛcchakaṭika.

The chief merits of the play are the following:—(1) The central theme of the play, a beautiful rich courtesan falling in love with, and making love to a poor virtuous Brāhmaṇa, is in itself capable of holding the attention of the reader. Ma has always been described in dramas as the hunter, bu here we find the noble Cārudatta has become the hunted, and we immediately become deeply interested in all hi activities. (2) The delineation of different characters is extra-ordinarily successful (see Section VI). Most of them have suffered hard knocks in life, but they resolutely go on with their work, consoling themselves with philosophical thoughts. Eve the Cāṇḍālas are made to say:—गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत् लभेते । किं पुनर्जना मरणभीरुका मानवा वा । लोके कोऽप्युत्थितः भवति कोऽपि पतितोऽ प्युत्तिष्ठते । etc. (X. 36. 2-3). Sthāvaraka Ceṭa, Śakāra's servan says:—वरमहमुपरतः न पुनरेष...आर्यचारुदत्तः । एवं यदि विपद्ये लब्धो मया परलोकः (X. 25. 19-20). The gambler Saṁvāhaka says:—सत्कारधनः खलु सज्जन कस्य न भवति चलाचलं धनम् । (II. 15). Darduraka is quite ready to tak and give blows, for the sake of defending a helpless perso (VI. 15). Whe Viraka tells us—प्राप्ते च राजकार्ये पितरमप्यहं न जानामि । When the so-called low characters give vent to their feelings in thi way, it is no wonder that the उत्तम and मध्यम characters go o better. (3) A large number of incidents coming up close i succession. The gambler-scene, the theft at Cārudatta's hous where thieving is treated in great detail as a fine art, the sce where Śarvilaka secures Madanikā in a dramatic manne the inter-change of cars, Āryaka's escape, Vasantasenā's stran

Dr. Ryder offers the following criticism about the construction of our play :—(1) 'Obviously, it is too long. More than this, 2) the main action halts through acts II to V, and during these episodic acts we almost forget that the main plot concerns the love of Vasantasenā and Cārudatta. Indeed, we have in The 3) Little Clay Cart the material for two plays. The larger part of act I forms with acts VI to X a consistent and ingenious plot: while the remainder of act I might be combined with acts III to V to make a pleasing comedy of lighter tone. The second act, clever as it is, has little real connection either with the main plot or with the story of the gems.' Most of this criticism is based upon a misconception of the real purpose of Acts II to V, which is to intensify the love of Vasantasenā for Cārudatta before she decides to play the role of an Abhisārikā. The praise of Cārudatta by Saṁvāhaka and Cārudatta's gift of the प्रावारक to Karṇapūraka (Act II), the readiness with which Cārudatta offers the रत्नावली as a substitute for the stolen ornaments (Acts III and IV) under the pretext that they were lost by him at dice-play,—all these help Vasantasenā in making up her mind to offer herself to Cārudatta. In fact, as we have already remarked above, Vasantasenā's love is that of a high-born कुलस्त्री and the dropping of Acts II–V would show Vasantasenā in an unfavourable light. It is true that there is no action as such but that is merely a lull before the storm; the poet seems to conserve his energy here before he starts to run in the latter half of the play. Anyway we can ill afford to drop Acts II–V.

Dr. Ryder rightly remarks that the Mṛcchakaṭika displays admirably three characteristics of its author, (1) 'his variety, 2 his skill in the drawing of character, 3 his humour.' The variety of scenes and incidents portrayed in our play has already been referred to and is obvious enough. As regards the characters drawn (see Section VI below), it would be seen that the poet has been very successful there. He has given us all sorts of characters, high and low, and they are undoubtedly living men and women. As regards humour, it is the *forte* of the Mṛcchakaṭika. good original No other Sanskrit dramatist has given us such a wealth of humour as is to be found in our play. Sanskrit dramatists generally pitch upon the Vidūṣaka for the (apology of) humour that they describe. The humour in the Mṛcchakaṭika is not confined to any particular character (as Dr. Ryder says 'Śūdraka's humour runs the whole gamut, from grim to farcical, from satirical to quaint. Its variety and keenness are such that King Śūdraka need not fear a comparison with the greatest of Occidental writers of comedies') but is shared in more or less degree by practically all the characters in the play. And there is in addition a lot of variety therein, too. It is not merely based upon puns (such as...पदे परिवर्तय । विदूषकः—(पादौ परिवर्त्य) सेनावसन्ते। V. 11. 69–71, or गतः खलु भावोऽभावम्। I. 50. 4) or references to eatables, or mere repetitions and perversions of mythological references (which abound in Śakāra's speeches) but is also based on situations and peculiarities of character. It is unnecessary to illustrate in detail these points, for our play abounds in them. We shall only refer to a few cases here:--Saṁvāhaka and Māthura (with the gambler) outwitting each other; or Māthura's words, अरे भणासि तं कुलपुत्रम्—भूतस्तव गण्डः etc. (II. 16. 13) after he receives the bracelet from Vasantasenā; the following conversation carried on coolly between Saṁvāhaka and Māthura;–पितरं विक्रीय प्रयच्छ। संवाहकः–कुतो मे पिता, etc. (II. 6. 46–49); Māthura's expanding his eyes while saying एष प्रेक्षिष्ये। (II. 13. 32) or Darduraka's description of his उत्तरीय as अयं पटः सूत्रदरिद्रतां गतः ह्ययं पटः छिद्रशतैरलंकृतः। (II. 10); Kumbhīlaka's throwing clods of earth at Vidūṣaka (Act IV), Vidūṣaka's description of Vasantasenā's mother and brother (Act VI), Sthāvaraka Ceṭa's speech—विभज्यस्व रे प्रवहण समं स्वामिना विभज्यस्व। अन्यत्प्रवहणं भवतु। (VIII. 14. 48) and his conversation with Śakāra (VIII. 24. 6–27); Vīraka and Candanaka abusing each other and referring to each other's जाति (Act VI); the Cāṇḍālas describing themselves as अचिरेण शीर्षच्छेदनशूलारोपेषु कुशलौ स्वः॥ (X. 2) etc.

Dr. Ryder tries to make a distinction between Śūdraka and dramatists like Kālidāsa and Bhavabhūti, as follows :— 'Kālidasa and Bhavabhūti are Hindus of the Hindus; the Śakuntalā and the Latter Acts of Rāma (Uttararāmacarita) could have been written nowhere save in India; but Śūdraka, alone in the long line of Indian dramatists, has a cosmopolitan character. Śakuntalā is a Hindu maid, Mādhava is a Hindu hero; but Saṁsthānaka and Maitreya and Madanikā are citizens of the world.' It is very difficult to agree with the learned doctor. The atmosphere in the Mṛcchakaṭika is hardly different from that in the Śākuntala. Cārudatta and Vasantasenā (in spite of her being a courtesan) are Hindu ideals of man and woman, in their thoughts, acts, religious beliefs etc. Even the low characters are permeated with the spirit of Hinduism with its ideas about after-life and the doctrine of Karman. Madanikā is no more cosmopolitan than Vasantasenā is. Similarly Maitreya and Saṁsthānaka are essentially of the same Hindu stuff, breathing the same atmosphere though their acts are rather out-of-the-way. Dr. Ryder has clearly missed the whole point here.

A word must be said about Śūdraka's style. In the prose passages describing Vasantasenā's mansion (Act IV) the style depicts ओजस् (or समासभूयस्त्वम्, the use of long compounds). In the rest of the play, the style is quite simple and may be said to belong to the वैदर्भी variety (of which Kālidāsa is the recognised master). There is however a certain looseness about it, especially in the formation of compounds (लोष्टकर्कशं for कर्कशलोष्टकम् III. 12, रतिकेलिकृतालयस्य V. 36, दृष्टपूर्वजनसंगमाविस्मृतानां V. 42, नरपतिबन्धनापदेशव्यापत्तिव्यसनमहार्णवं VI. 1, पश्चाद्बाहुयुद्धः। X.52.13 etc.) and the composition of the verses also leaves much to be desired (the use of भोः, च, वै etc. is fairly common, simply to fill in the line). There are however some very striking and unusual similes (these are pointed out in the notes), and short pithy proverbial sayings abound in the play. Śūdraka loves to describe objects with what may be termed a qualified identity (द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम्। II.6.66, वीणा is असमुद्रोत्थितं रत्नम्। III. 2. 11; यज्ञोपवीत is अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम्। X. 18). Here and there are to be found expressions which cannot be called strictly grammatical, such as इहलौकिक, नाम्यति, निधनता, वेदितवान् (for विदितवान्) etc. Two or three verses are not altogether intelligible. On the whole, however the style can be said to be natural and simple. There are several repetitions of the same ideas now and then. This is all the more noticeable in the description of rain and storm in Act V and the tirade against women in Act IV etc. The description of the Durdina contains many an absurdity (pointed out in the notes). There are presumably several interpolated passages here.

Śūdraka employs a very large number of metres (see Appendix C). The अनुष्टुभ् is the most widely used (there are 83 verses in this metre) which is a good indication of the easy style followed in our play. Vasantatilakā (40 verses) and Śārdūlavikrīḍita (32 verses) are also frequently used. Indravajrā, Mālinī, Puṣpitāgrā, Praharṣiṇī etc. are also to be found. There are about a hundred stanzas in Prakrit, in various metres. The Mṛcchakaṭika uses on a very wide scale the Prakrit language, different varieties of which like the Śaurasenī, Māgadhī, Māhārāṣṭrī etc. are well exhibited in the play. (As the student of the Intermediate class is not required to study Prakrit, we refrain from pursuing this matter any further).[14]

IV TIME—ANALYSIS OF THE PLAY

The action of the play commences when the spring has already made itself felt. Śakāra refers to Vasantasenā's visit to the कामदेवायतनोद्यान (I. 51. 5), which must have been occasioned by the commencement of the वसन्तोत्सव. The fourteenth day of the bright half of Caitra is called the मदनचतुर्दशी and it was apparently on this day that Vasantasenā saw Cārudatta. The अकालदुर्दिन described in Act V refers to one of those heavy showers that come on suddenly in the month of वैशाख. The reference to the जातीकुसुमवासित (I. 8. 112) silken cloak presented by Jūrṇavṛddha, would seem at first sight to militate against the above view about the action commencing in the month of Caitra,[15] for the जाती flower does not normally blossom in वसन्त (April). But the word आश्चर्यम् in I. 52. 17 (आश्चर्यम् जातीकुसुमवासितः प्रावारकः) clearly

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(14) The commentator पृथ्वीधर has the following note about the Prakrit dialects in the play :—तत्रास्मिन्प्रकरणे प्राकृतपाठकेषु सूत्रधारो नटी रदनिका मदनिका वसन्तसेना तन्माता चेटी कर्णपूरकश्चारुदत्तब्राह्मणी शोधनकः श्रेष्ठी एते एकादश शौरसेनीभाषापाठकाः । सूत्रधारोऽप्यत्र प्राकृती 'कार्यवशात्' इति वक्ष्यते । अवन्तिभाषापाठकौ वीरकचन्दनकौ । प्राच्यभाषापाठको विदूषकः । संवाहकः शकारवसन्तसेनाचारुदत्तानां चेटकत्रितयं भिक्षुश्चारुदत्तदारकः एते षण्मागधीपाठकाः। अपभ्रंशपाठकेषु शकारीभाषापाठको राष्ट्रियः। चाण्डालीभाषापाठकौ चाण्डालौ । ढक्कभाषापाठकौ माथुरद्यूतकरौ । तथा—शौरसेन्यवन्तिजा प्राच्या एतासु दन्त्यसकारता । तत्रावन्तिजा रेफवती लोकोक्तिबहुला । प्राच्या स्वार्थिकककारप्राया । मागधी तालव्यशकारवती । शकारीचाण्डाल्योस्तालव्यशकारता । रेफस्य च लकारता । वकारप्राया ढक्कविभाषा । It is clear that the शकारी is not a distinct dialect; that name came into use after Śakāra, one of the characters in our play, who is made by the poet to say श for स.

(15) न स्याज्जाती वसन्ते—Sāhityadarpaṇa VII.

shows that Vasantasenā is surprised that the cloak should be scented with the जाती flowers at a time when the blooming period of those flowers was over! We may therefore take it as fairly proved that the action commences when the Caitra month had been more than half over.

Act I—The Scene is laid partly on the street and partly in Cārudatta's house. The time is the प्रदोष (about 8 P. M.) and at the end of the Act it is about mid-night. The moon rises (I. 57) at about 11 P. M. and hence the day must be the 6th or 7th day of the dark-half of Caitra. (If we read षष्ठीकृतदेवकार्ये in place of सिद्धीकृतदेवकार्ये I. 8. 112, we shall have a more definite evidence as to the exact day. The reading षष्ठीव्रत also accords well with the reference to रत्नषष्ठी in III. 26. 35. The only difficulty is that a षष्ठीव्रत is not found specially recommended for the month of Caitra. The Agnipurāṇa refers to the month of मार्गशीर्ष specially for a षष्ठीव्रत).[16]

Act II—(Vasantasenā's house, and the street). The events described here occur in the morning of the next day, and the action lasts for about two or three hours.

Act III—An interval of about a fortnight. (Cārudatta's house). It is nearly midnight when Cārudatta describes the moon as going to set (III. 6) and Śarvilaka refers to the actual setting in III. 10. Now the setting of the moon at about midnight is possible only on the 7th or 8th day of the bright half of a month. So that there is an interval of about a fortnight between the events in Act II and those in Act III. This is also supported by the speech of Vidūṣaka अद्याप्येतत्तिष्ठति। किमत्रोज्जायिन्यां चौरोऽपि नास्ति य एतं दास्याःपुत्रं निद्राचौरं नापहरति। (III. 6. 33–34) which shows that Vidūṣaka is fed up with the guarding of the ornaments at night time, and the speech of Cārudatta in V. 37 (सदा च मे निःश्वसतो गता निशा) shows that some days must have elapsed between Vasantasenā's first visit to Cārudatta in Act I, and the next one in Act V.

The action takes place between midnight and dawn.

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(16) षष्ठीव्रतानि वक्ष्यामि कार्तिकादौ समाचरेत्। षष्ठ्यां फलाशनोऽर्घ्यार्थैर्भुक्तिमुक्तिमवाप्नुयात्॥ स्कन्दषष्ठीव्रतं प्रोक्तं भाद्रे षष्ठ्यामथाक्षयम्। कृष्णषष्ठीव्रतं वक्ष्ये मार्गशीर्षे चरेच्च तत्॥ अनाहारो वर्षमेकं भुक्तिमुक्तिमवाप्नुयात्॥ 81st Adhyāya.

Act IV—There is practically no interval. In the morning Śarvilaka goes to Vasantasenā to pay the ransom for Madanikā.

Act V—The evening of the same day, when Vasantasenā goes to meet Cārudatta in thunder, lightning and in rain.

The action lasts till about mid-night.

Act VI—The action begins in the morning of the next day. Cārudatta's car (containing Āryaka) is held up by Candanaka and Vīraka, and there ensues a quarrel between them (9. A. M. to 10 A. M.).

Act VII—Āryaka meets Cārudatta (10 A M. to 11 A. M.).

Act VIII—Vasantasenā's arrival in the Puṣpakaraṇḍaka garden about mid-day (मध्याह्ने न शक्यते पादाभ्यां गन्तुम् । तत्पश्य पश्य, नभोमध्यगतः सूर्यो etc. VIII. 10.). Her strangulation etc.

Act IX—The morning of the next day (for Vīraka says रात्रिः प्रभाता मे । IX. 23). The trial takes about a couple of hours.

Act X—Śakāra refers in X. 29 to his having taken a good meal. The action therefore may be said to have taken place in the afternoon.

The whole action therefore does not take more than three weeks.

[It is not clear why Cārudatta on arriving at his house, makes no further inquiries about Vasantasenā (Vasantasenā's mother keeps quiet because she believes that Vasantasenā was at Cārudatta's house and she has no reason to think that anything untoward could have happened to her). Cārudatta probably is afraid that any move on his part was likely to betray Āryaka's whereabouts and he apparently believes that Vasantasenā must have gone back to her house, having changed her mind suddenly!

Another point in Act VI:—Vasantasenā through mistake occupies Śakāra's car and starts for the Puṣpakaraṇḍaka garden. Āryaka later occupies Cārudatta's car from the same place and reaches the same destination at least an hour earlier, in spite of the fact that his car was held up on the road! This arrangement is necessary for the development of the plot, but the author nowhere gives any explanation about it. Śakāra's Ceṭa was perhaps very easy-going like his master and chose to drive the car in a very leisurely manner, and Vasantasenā absorbed in her thoughts about Cārudatta, did not notice the inordinate delay caused in this way !]

All the incidents described in the play take place in the city of Ujjayinī, the adjoining Puṣpakaraṇḍaka garden included.

V THE STATE OF SOCIETY ETC. DEPICTED IN THE PLAY

The late Prof. Lévi perhaps stands alone among scholars in holding that the society depicted in the Mṛcchakaṭika is borrowed from the imaginary world of tales and romances. There is nothing improbable about the description of manners and customs in our play, of course allowing for the obvious exaggerations inevitable in such cases. The Mṛcchakaṭika (as also the Daśakumāracarita) can be taken to give us a fair picture of the contemporary society in various aspects.

We find Ujjayinī described as a gay and prosperous city (like the modern Paris) attracting people from far and near (Saṁvāhaka comes from Pāṭaliputra). Trade, both inland and maritime, was in a flourishing condition and Ujjayinī could boast of millionaire-Merchant-princes who gave vast sums in charity (Cārudatta himself was reduced to poverty, mainly by his reckless charities, कृत्वा समुद्रमुदकोच्छ्रयमात्रशेषं दत्तानि येन हि धनान्यनपेक्षितानि । IX. 22), and rich courtesans like Vasantasenā whose wealth and pomp would be the object of envy for many a king. Naturally the city was infested with gamblers, loafers, parasites and dare-devils who were only too glad to create and foment disturbances. Gambling was regulated under State-control and drinking and prostitution also appear to be freely indulged in. Considerable attention seems to have been paid to music and other fine arts.

The caste-system exercised a great hold on the people. The Brāhmaṇas (and cows) were held in great respect (अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च III. 18. 17) and were अवध्य. The Śūdras were not allowed to recite the Vedas (वेदार्थान् प्राकृतस्त्वं वदसि

न च ते जिह्वा निपतिता IX. 21). The Kāyasthas appear in an unfavourable light (they are compared to serpents, कायस्थसर्पास्पदम् IX. 14). The different castes however could follow various professions. Cārudatta, himself a Brāhmaṇa, was a merchant by profession (he also marries a courtesan). Vīraka and Candanaka, who are respectively barber and shoe-maker by caste, occupy the responsible post of बलपति or सेनापति. The Brahmanical religion, with its gods and goddesses, various vows and fasts, ideas about heaven and hell, sacrificial system, etc., was prevalent; Buddhism also seems to have flourished side by side, with its paraphernalia of Bhikṣus (Their काषाय garments, their peculiar method of wearing them, avoiding all contact with women, addressing the commoner as उपासक or बुद्धोपासक, their property दण्डकुण्डिकाभाजन,—all these are accurately described), Vihāras etc. The State appears to have the power of appointing the head of the religious order (X. 58. 25, as even now some States have the power of selecting a Śaṅkarācārya for a Maṭha under their jurisdiction). Some sort of slavery appears to be in existence. The slave could be bought (Saṁvāhaka offers himself for sale, Act II) and could be made a free person on payment, unless this is waived by the owner in special cases (Madanikā was made an अभुजिष्या in this way) or the State could grant freedom from bondage (मुक्तोऽदासो भवतु। X. 58. 31, Sthāvaraka Ceṭa becomes free by an order of the State). Superstition has a firm hold upon the people (the following 'evil omens' are actually referred to in the play—the throbbing of the arm or the eye, the sight of a श्रमणक (कथमभिमुखमनाभ्युदयिकं श्रमणकदर्शनम्। VII. 9. 1), the crowing of a crow facing the sun, the sight of a serpent, the eclipse of the sun and the moon); as also belief in astrology or the influence of the stars (Act VI).

Proper precautions seem to have been taken (at least in theory) for the safety of the people against thefts etc. Night-patrols are mentioned, as also गुल्मs or sentry-posts. Street-lighting at night appears to have been not properly attended to. Street-brawls in which the riff-raff of the city took part, seem to be fairly common.

We get a very good idea of the judicial procedure or administration of Hindu law from the play. The Judge was appointed by the king and held office till the king's pleasure. He was assisted by the assessors (Śreṣṭhin and Kāyastha in the play). Any one could lodge a complaint at the court and the Judge was bound to take notice of it. It was left to the Judge's discretion what witnesses should be summoned (officers were appointed to serve such summons). Evidence given by them was confined to writing. The Judge acted according to the maxim that the accused should be taken to be not guilty unless his guilt was proved. He had also to see whether a prima facie case had been made or not against the accused. The accused was given full liberty to have his say and his confession about his guilt had to be secured before the Judge gave his decision on the question whether the accused was guilty. The decision of the Judge was in the form of a recommendation to the king who was the final authority to decide what punishment should be awarded to the accused. If the accused was found deliberately obstructing the course of justice and refusing to confess his guilt, recourse could be had to whipping to make him confess his guilt. (When no direct satisfactory proof about the guilt of the accused was forth-coming, a trial by ordeal (see notes on IX. 43) was ordered).

A criminal condemned to the gallows was taken in procession, wearing red garments, garlands of red flowers and red sandal-paste marks etc. and the occasion proved to be a veritable *Tamasha* for the spectators. The criminal could be killed by the sword or impaled (or eaten by the dogs or tortured by a saw). Not much police-protection was apparently necessary at such processions. The Cāṇḍālas do not appear to be mere hangmen. They were apparently allowed to use their discretion at times.

VI SOME CHARACTERS IN THE PLAY [17]

Cārudatta

Cārudatta is a hero of the धीरोदात्त type. He is very handsome (अयं स चारुदत्तः । सुनिक्षिप्तं खलु दारिकया यौवनम् । IX. 16. 18). He loses almost the whole of his fortune by giving vast sums in charity (येन तावत्

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[17] Only the important traits are referred to briefly.

पुरस्थापनविहारारामदेवालयतडागकूपयूपैरलंकृता नगर्युज्जयिनी । IX. 30. 17); he is fond of music and extremely considerate towards others (including the thief who breaks into his house). He cares for his good name above everything else and is prepared to stand by truth at all costs (अनृतं नाभिधास्यामि चारित्रभ्रंशकारणम् । III. 26). He is shown as brooding over his poverty every now and then (because he is no longer able to help others) and his fulminations against King Pālaka are unwarranted. Almost all the characters in the play speak very highly of him. (Śakāra alone treats him with contempt, referring to him always as दरिद्रचारुदत्त). Śakāra's Viṭa thus describes him—

दीनानां कल्पवृक्षः स्वगुणफलनतः सज्जनानां कुटुम्बी
आदर्शः शिक्षितानां सुचरितनिकषः शीलवेलासमुद्रः ।
सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो
ह्येकः श्लाघ्यः स जीवत्यधिकगुणतया चोच्छ्वसन्तीव चान्ये ॥ (I. 48)

Saṁvāhaka calls him भूतलमृगाङ्क (II. 14. 54) and प्रियदर्शनः प्रियवादी (II. 14. 37); Madanikā compares him to the moon (न चन्द्रादातपो भवति । IV. 19. 5). Candanaka describes him as गुणारविन्द and शीलमृगाङ्क and नगरीतिलकभूत (VI. 13. 14). The Judge specially asks Śodhanaka to show high regard for Cārudatta (आर्यचारुदत्तं स्वैरमसंभ्रान्तमनुद्विग्नं सादरमाह्वय । IX. 7. 88-89) and regards चारुदत्तदूषण as तुलनं चाद्रिराजस्य समुद्रस्य च तारणम् । ग्रहणं चानिलस्येव (IX. 20); to the Cāṇḍālas he is गुणरत्ननिधि and the असुवर्ण मण्डन of the city (X. 14). and lastly the very fact that Vasantasenā, the most beautifu courtesan in Ujjayinī, falls deeply in love with him, although very poor, speaks volumes in his favour.

In the play proper however, he plays a more or less passive part and somehow fails to impress the reader. But who would dare to speak disparagingly of one who was almost a god to Vasantasenā ?

Maitreya (Vidūṣaka)

Vidūṣaka in Sanskrit dramas is the friend and confidant of the Hero in love-matters. He is supposed to be a humorous character and creates laughter by his dress, speech and gestures. His humour is usually based upon references to eatables. The Vidūṣaka in the Mṛcchakaṭika is totally unlike the normal Vidūṣaka in Sanskrit dramas. Maitreya is shown in our play as a loyal and devoted friend sticking to Cārudatta through thick and thin. Other 'friends' leave Cārudatta when his fortune declines, not so this old Brāhmaṇa; he follows Cārudatta like a faithful dog its master. First to be honoured at festive occasions, he is prepared to be the first to give up his life for Cārudatta, if need be. It is significant that Cārudatta remembers Maitreya first in preference even to his wife and son मैत्रेय भोः किमिदमद्य ममोपघातो हा ब्राह्मणि etc. IX. 29), when the Judge is convinced that a prima facie case had been made against him. Cārudatta is also afraid, when it was known that the ornament were stolen, that Maitreya would commit suicide, rather than hear about his disgrace (अये चिरयति मैत्रेयः। मा नाम वैक्लव्यादकार्यं कुर्यात्। III. 26. 43). He warns Cārudatta against association with courtesans and is also very clever and practical (as is seen from the way in which he supplements Cārudatta's message to Vasantasenā when he goes to offer the रत्नावली as a substitute for the stolen ornaments; he adds स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति। IV. 32. 10–11). His wit as well as quaint similes are seen in passages like मम तावद् द्वाभ्यामेव हास्यं जायते। स्त्रिया संस्कृतं पठन्त्या मनुष्येण च काकलीं गायता। स्त्री…दत्तनवनस्येव गृष्टिः, मनुष्योऽपि…वृद्धपुरोहित इव etc. (III. 3. 7–8), किमत्रोज्जयिन्यां चौरोऽपि नास्ति। etc. (III. 6. 33–34), the conversation with Vasantasenā's Ceṭa (V. 11. 18–74), किं निगडेन बद्धावस्याः पादौ येन स्वयं नावतरति। (VII. 4. 14–15) etc. Vidūṣaka's words spoken in jest are shown by the dramatist as prophetic). He oversteps the bounds of decency in his description of Vasantasenā's brother and mother (Act IV) and loses his temper when he abuses Śakāra in open court in the language of billingsgate (IX. 30. 18–19, which shows with what ardour he loves Cārudatta).

Śūdraka has been very successful in the delineation of this character and in making the ordinary uninteresting Vidūṣaka, a real living personality capable of appealing strongly to the reader.

Saṁsthānaka (Śakāra)

The creation of this character unique in the whole range of Sanskrit literature is a triumph for the dramatic genius of Śūdraka. Śakāra's humour is of a type that is rarely seen in Sanskrit literature. That he is an idiot is patent enough, but there are occasions when one is not sure whether his idiotic behaviour is not a cloak to disguise his innate villainy and meanness. He is fond of repetitions, rides roughshod over historical and mythological events and unconsciously exposes his weak points himself (...बलात्कारानुनीयमाना in his ultimatum to Cārudatta I. 51. 6; ...मारिता । न मया, IX. 7. 16). He is responsible for some bits of the best type of humour (स्त्रीणां शतं मारयामि । शूरोऽहम् । I. 28. 12–13; ही ही एतस्य दरिद्रचारुदत्तस्य वध्यं नीयमानस्यैतावाञ्जनसंमर्दः, यस्यां वेलायामस्मादृशः प्रवरो वरमानुषो वध्यं नीयते तस्यां वेलायां कीदृशो भवेत्। X. 29. 23–24, his specific for mastery in music, eating पारभृतीय मांस etc.). Śakāra is at heart a coward, in spite of his bluff and tall talk. He is however capable of extricating himself from uncomfortable situations in a very clever manner. He successfully imposes upon Viṭa and manages to send him away (Act VIII); he removes the suspicion of the Judge, when he had inadvertently blurted forth मारिता । न मया (Act IX); he very neatly turns the tables upon the Ceṭa when the latter proclaimed that it was Śakāra who had really murdered Vasantasenā (Act X). He seems to be utterly heartless and is proud of having killed Vasantasenā (it is but fair to note that Vasantasenā had kicked Śakāra before; but Śakāra would have wrecked his vengeance upon her all the same, even if he had not got any provocation). He is vain, arrogant and looks down upon all. All would echo Viṭa's prayer मा भूच्च त्वयि मम संगतं कदाचित् (VIII. 41) and feel it to be a great pity that he was only उपकारहत in the end.

Śarvilaka

He is the Leader of the Revolutionary party, impetuous and resourceful. Poverty forces this Brāhmaṇa youth to take to the profession of a thief, wherein he soon secures great proficiency. His object was to find out somehow sufficient money to secure the freedom of Madanikā (Vasantasenā's maid) with whom he had fallen in love. The experience gained by him in thieving presumably secures for him the leadership of the malcontents against Pālaka, and he succeeds in first freeing Āryaka from prison, and then making him King. He is also a great admirer of Cārudatta.

The two Viṭas

Vasantasenā's Viṭa is a man of culture (see his description of Vasantasenā, अपद्मा श्रीरेषा प्रहरणमनङ्गस्य ललितं कुलस्त्रीणां शोको मदनवरवृक्षस्य

कुसुमम् V. 12), well-acquainted with the life of courtesans, and his advice to Vasantasenā (यदि कुप्यसि नास्ति रतिः कोपेन विनाथवा कुतः कामः । कुप्य च कोपय च त्वं प्रसीद च त्वं प्रसादय च कान्तम् ॥ V. 34) is well worth remembering by lovers.

Śakāra's Viṭa is also a man of culture and is intended as a foil to the idiotic Śakāra. He tries his best to help Vasantasenā in her hour of need (in Act I, also in Act VIII). The poet makes him describe both Cārudatta and Vasantasenā in beautiful language. He soon becomes disgusted at the association with Śakāra, a murderer of women, and leaves his service to join the Revolutionary party.

The three Ceṭas

Cārudatta's Ceṭa shares with Vidūṣaka the responsibility of guarding the सुवर्णभाण्ड and has a sense of humour (e. g. his behaviour with Vidūṣaka in Act III).

Śakāra's Ceṭa plays a very important part in the play. In Act I, he describes things in a vivid manner, using similes suited to his own status (Vasantasenā is compared to ग्रीष्ममयूरी and Śakāra to कुक्कुटशावक, I. 19). His idea of happiness is to eat a lot of मत्स्यमांसक (रमय च राजवल्लभं ततः खादिष्यसि मत्स्यमांसकम् , I. 26). He does not know much of philosophy, but he knows that killing a woman is an अकार्य and he is afraid of the consequences in the परलोक. He openly tells his master प्रभवति भट्टकः शरीरस्य न चारित्रस्य (VIII. 24.25). He blames himself for being responsible for Vasantasenā's death. In Act X, he makes a desperate attempt to save Cārudatta by throwing himself with fetters on, from the प्रासादबालाग्रप्रतोलिका, saying वरमहमुपरतः, न पुनरेष...आर्यचारुदत्तः (X. 25. 19–20). He proclaims the innocence of Cārudatta, but Śakāra is too clever for him, and he has to retire crestfallen with the words ईदृशो दासभावः, यत्सत्यं कमपि न प्रत्याययति । (X. 30. 36–37). Ceṭa's effort however does not become in vain and Vasantasenā is ultimately saved. Though sometimes he considers himself, as the Ceṭa to the king's brother-in-law, to be superior to others of his class, he is really kind-hearted by nature and helps the cart-man in the matter of चक्रपरिवृत्ति (Act VI).

Vasantasenā's Ceṭa, owing to his association with the गणिकागृह is described as a gay and jovial sort of fellow. While being drenched in rain, he sings on and shows his frolicsome nature by throwing clods of earth at Vidūṣaka, and putting posers to him. He holds his own with Vidūṣaka, in the matter of witty sayings. We do not see much of him in the play, but he is undoubtedly a likeable fellow.

Vasantasenā

No other Heroine in Sanskrit literature can produce such a permanent impress on the mind of the reader as does this beautiful, young jewel of a courtesan. Śakuntalā, Sītā, Pārvatī and others are undoubtedly ideal women and worthy patterns for woman-kind; but their self-sacrifice and self-denial do not produce any sensational wonder; every one expects them to behave nobly. But when we find the most beautiful courtesan, rolling in wealth, and wooed with presents of ornaments worth ten thousand gold coins (IV. 0. 33) by no less a person than the king's brother-in-law, deliberately falling madly in love with a poor Brāhmaṇa whose only possessions are his noble qualities, and doing all the love-making herself, with the discretion and circumspection of a कुलाङ्गना, we rub our eyes in wonder, asking ourselves whether such a thing could really happen! That is apparently the reason why any one can not ever forget Vasantasenā and her love for Cārudatta.

One can easily see that Vasantasenā's voice must have been 'soft, gentle, and low as in a woman.' We are indebted to Śakāra's Viṭa for the following complete description of Vasantasenā, to which every reader would say 'Amen' (This is said by Viṭa when he (mistakenly) takes Vasantasenā to be dead, VIII. 38)—

दाक्षिण्योदकवाहिनी विगलिता याता स्वदेशं रतिः
हा हालंकृतभूषणे सुवदने क्रीडारसोद्भासिनि ।
हा सौजन्यनदि प्रहासपुलिने हा मादृशामाश्रये
हा हा नश्यति मन्मथस्य विपणिः सौभाग्यपण्याकरः ॥

Vasantasenā has all the qualities of an ideal lady, nobility of heart, fondness for children etc. Her love for Cārudatta is a sort of religion to her, with Cārudatta as the God to be worshipped. She would have nothing to do with kings or ministers (रन्तुमिच्छामि न सेवितुम् II. 0. 32) or Brāhmaṇa-scholars (पूजनीयो मे

ब्राह्मणजन: II. 0. 36) or rich traders (they are always away from their homes). She prefers a poor Brāhmaṇa possessed of noble qualities (गुणः खल्वनुरागस्य कारणम् न पुनर्बलात्कार: । I. 32. 2) so that none could charge her with any low motives in loving him. And such is the intensity of her love that she considers any object associated with Cārudatta, as most sacred and holy! She is most eager to snatch the प्रावारक from Karṇapūraka; for, was it not worn by Cārudatta? Saṁvāhaka receives a right royal welcome at Vasantasenā's house and has his debt paid off by her; for, had not Saṁvāhaka secured the privilege of being near the person of Cārudatta? Vidūṣaka was escorted by her attendants; for, did he not come there as a messenger from her lover? And when Vidūṣaka offers her the रत्नावली as a substitute for the 'stolen' ornaments, the full depth of the nobility of heart of Cārudatta is brought home to her, and there and then she decides to offer herself to Cārudatta. When Śakāra insults her lover and calls him दरिद्रचारुदत्त, she becomes almost mad and kicks Śakāra away, ready for any consequence and she faces 'death' with the sacred name of her lover on her lips!

With her unassuming and frank nature, she secures the golden opinions of Cārudatta's house-hold, tries to make friends with Cārudatta's wife and in very charming words (अहं श्रीचारुदत्तस्य गुणानिर्जिता दासी तदा युष्माकमपि । तदेषा तवैव कण्ठाभरणं भवतु रत्नावली । VI. 0. 37–39) sends the रत्नावली to her (the रत्नावली is however sent back by Cārudatta's wife), readily gives her ornaments to Rohasena, to get a golden toy-cart made out of them! She has a jolly temper and arranges for the offer of Madanikā to Śarvilaka in a dramatic manner!

Where again could one find such a noble nature, such intense love on which the gods themselves ought to throw incense, shown by one who, though born a courtesan, is a lady every inch of her! Śūdraka has forsooth immortalised Vasantasenā for ever! (There are some who think that the Mṛcchakaṭika has the making of a very nice tragedy! If the poet had brought Vasantasenā to the cemetery a second too late, Cārudatta would have died and Vasantasenā, Vidūṣaka, Dhūtā and others would have followed him in death! But there would have been a general revolt against such an ending from the readers, who in spite of such an ending by the poet, would have continued to imagine Vasantasenā happily wedded to Cārudatta !)

Madanikā

Madanikā is a sprightly young lady, very clever and intelligent. She suggests a very ingenious way out of the difficulty to Śarvilaka in proposing that he should return the stolen ornaments himself to Vasantasenā, in the capacity of a messenger from Cārudatta. She is presumably very beautiful and her conversation with Vasantasenā (Acts II and IV) show her to be a practical woman with a sense of humour. She is proud of her lover who is prepared to do even an अकार्य for her sake (तन्न खलु त्वया मम कारणात्साहसं कुर्वतात्यन्तविरुद्धमाचरितम् । IV.5.10) and commends Śarvilaka's resolution to go to the help of his friend in prison. She has a high regard for her mistress and is very sorry to part with her. She makes a very favourable impression on the reader and it is a pity that we take leave of her in Act IV and never see her again. The poet ought to have brought her on the stage at the end to meet Śarvilaka and Vasantasenā.

Dhūtā

Dhūtā is depicted as an ideal Hindu wife whose sole purpose in life is to make her husband happy. To her also, the चारित्र of Cārudatta is the one thing to be scrupulously guarded (वरमिदानीं स शरीरेण परिक्षतो न पुनश्चारित्रेण । III. 26. 17). Immediately on hearing the loss of the ornaments, she presents the चतुःसमुद्रसारभूता रत्नावली (the only property left for her) to Maitreya to make up that loss. Maitreya obeys her commands without any questioning, which shows what high regard he feels for her (She is ready to enter the fire, rather than hear the अमङ्गल about Cārudatta. बिभेम्यार्यपुत्रस्यामङ्गलाकर्णनात्, वरं पापाचरणम् । न पुनरार्यपुत्रस्यामङ्गलाकर्णनम्, X. 57. 10-11, 18). The answer she sends to Vasantasenā when the latter sent the Ratnāvalī, is at once sincere and dignified and reveals the inner workings of the heart of a true Pativratā, आर्यपुत्रेण युष्माकं प्रसादीकृता । न युक्तं ममैतां ग्रहीतुम् । आर्यपुत्र एव ममाभरणविशेष इति जानातु भवती । (VI. 0. 46-47).

Both Dhūtā and Vasantasenā love Cārudatta deeply ; both are prepared to die for him without a moment's notice. Dhūtā who is older in years, strikes the reader as being more dignified, and possessing greater self-control; while Vasantasenā is more jovial, full of ardour and given to greater display of her emotions.

[The characters of the gamblers, Māthura, Darduraka, Dyūtakara, and Saṁvāhaka are likewise drawn with the hand of a master. We must not also forget the life-like protrait drawn of Rohasena.—Vīraka and Candanaka are, both of them, capable officers, loyal and diligent. Vīraka rightly suspects that there was something wrong when Candanaka faltered in his speech and declares प्राप्ते च राजकार्ये पितरमप्यहं न जानामि (VI. 15). Though not nobly born, they seem to have risen to their position (बलपति or सेनापति) by sheer merit. Candanaka betrays his office and though he tries to argue that it was better to help Āryaka (whom he had already granted अभय) for the sake of Cārudatta and Śarvilaka, his action can hardly come under the category of 'glorious disobedience.'—Āryaka does not play any important part; he is however grateful and rewards all those who had helped him in his hour of need. His first acts as King, viz. to make Cārudatta King of Kuśāvatī and to give Vasantasenā the status of a law-fully wedded wife, show that he knows how to govern and please the populace.]

नन्दन्ति देवताः अस्याम् अन्या वा, or नन्दयतीति

॥ श्रीः ॥

मृच्छकटिकम् ।

वीरासन
paryanka posture

प्रथमोऽङ्कः ।

पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसंवीतजानो-
रन्तःप्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य ।
आत्मन्यात्मानमेव व्यपगतकरणं पश्यतस्तत्त्वदृष्ट्या
शंभोर्वः पातु शून्येक्षणघटितलयब्रह्मलग्नः समाधिः ॥ १ ॥

अपि च

पातु वो नीलकण्ठस्य कण्ठः श्यामाम्बुदोपमः ।
गौरीभुजलता यत्र विद्युल्लेखेव राजते ॥ २ ॥

(नान्द्यन्ते) सूत्रधारः—अलमनेन परिषत्कुतूहलविमर्दकारिणा परि-

Mṛcchakaṭika [Clay-cart]

ACT I

May the profound meditation of Śiva, fixed on Brahman due to the complete absorption caused by the absence of perception, protect you !—[Siva] whose knees are covered up by the fold of serpents doubled up owing to [his] forming up the knot of the Paryaṅka posture; whose senses are blocked up owing to all perception having ceased due to the vital airs being suspended within, and who sees the Self alone within [his] own self, in a manner in which the sense-organs have ceased to function, with philosophical vision [or, the eye of Truth]. (1)

And further,

May the throat of the Blue-throated one [Śiva], comparable to a dark cloud, where the creeper-like arm of Gauri shines like a streak of lightning, protect you ! (2)

(*At the end of the Benediction*) **Sūtradhāra** :—Enough of this exhaustion [or, long-windedness] that crushes the curiosity of the assembly. Having saluted the honourable gentlemen,

शोभनः विग्रहः यस्य

श्रमेण । एवमहमार्यमिश्रान्प्रणिपत्य विज्ञापयामि—यदिदं वयं मृच्छकटिकं ना
३ प्रकरणं प्रयोक्तुं व्यवसिताः । एतत्कविः किल

हाथियों के अधिपति

द्विरदेन्द्रगतिश्चकोरनेत्रः परिपूर्णेन्दुमुखः सुविग्रहश्च । Hand
द्विजमुख्यतमः कविर्बभूव प्रथितः शूद्रक इत्यगाधसत्त्वः ॥ ३॥

Courage

अपि च ×हीन

वेशे भवा इति वैशिकी
The abode of the courtesans

fine arts

ऋग्वेदं सामवेदं गणितमथ कलां वैशिकीं हस्तिशिक्षां
ज्ञात्वा शर्वप्रसादाद्व्यपगततिमिरे चक्षुषी चोपलभ्य ।
राजानं वीक्ष्य पुत्रं परमसमुदयेनाश्वमेधेन चेष्ट्वा
लब्ध्वा चायुः शताब्दं दशदिनसहितं शूद्रकोऽग्निं प्रविष्टः ॥ ४॥

अपि च

The hump of the bull

प्रमाद

समरव्यसनी प्रमादशून्यः ककुदं वेदविदां तपोधनश्च ।
परवारणबाहुयुद्धलुब्धः क्षितिपालः किल शूद्रको बभूव ॥ ५॥

[illegible]

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thus would I submit [to them], viz.—here have we undertak
to enact the Prakaraṇa called Mṛcchakaṭika. Its poet [author
it is reported,—

with gait like that of the Lord of elephants, wi
eyes like those of the Cakora [bird], with a face like t
full moon [complete with all digits], and possessed of
handsome body, was a well-known poet by name (*iti*) Śūdrak
the most eminent of the twice-born [and] possessed of u
bounded [lit. unfathomable] energy [or courage].

And further,

Having studied [lit. known] the Ṛgveda, the Sāmaved
mathematics, and fine (*vaiśikī*) arts, [and] the art of traini
elephants, and having obtained through the grace of Śiva ey
from which darkness [avidyā] had been ousted, having se
[his] son [crowned] king and having performed the Aśv
medha sacrifice with great eclat, and having secured a life
a hundred years, with ten [more] days, Śūdraka enter
the fire.

And further,

Having a passion for warfare, bereft of negligence, the for
most (*kakud*) of those well-versed in the Vedas and practi
ing [or, rich in] penance, fond of fighting hand to ha
with the elephants of [his] enemies, was indeed [or, it
reported] king Śūdraka.

अस्यां च तत्कृतौ

व्यापारी

अवन्तिपुर्यां द्विजसार्थवाहो युवा दरिद्रः किल चारुदत्तः।
गुणानुरक्ता गणिका च यस्य वसन्तशोभेव वसन्तसेना ॥ ६ ॥
तयोरिदं सत्सुरतोत्सवाश्रयं नयप्रचारं व्यवहारदुष्टताम् ।
खलस्वभावं भवितव्यतां तथा चकार सर्वं किल शूद्रको नृपः ॥ ७ ॥

wrong legal procedure

Political cunning

(परिक्रम्यावलोक्य च) अये शून्येयमस्मत्संगीतशाला । क नु गताः कुशीलवा भविष्यन्ति । (विचिन्त्य) आं ज्ञातम् ।

शून्यमपुत्रस्य गृहं चिरशून्यं नास्ति यस्य सन्मित्रम् ।
मूर्खस्य दिशः शून्याः सर्वं शून्यं दरिद्रस्य ॥ ८ ॥

good grace

कृतं च संगीतकं मया । अनेन चिरसंगीतोपासनेन ग्रीष्मसमये प्रचण्ड-दिनकरकिरणोच्छुष्कपुष्करबीजमिव प्रचलिततारके क्षुधा ममाक्षिणी खटखटायेते । तथावद्गृहिणीमाहूय पृच्छामि अस्ति किंचित्प्रातराशो न वेति । एषोऽस्मि भोः ३ कार्यवशात्प्रयोगवशाच्च प्राकृतभाषी संवृत्तः ।

And in this his composition—

In the city of Avanti, Cārudatta, a big Brāhmaṇa merchant, young [and] indeed poor, and attached to whose virtues the courtezan Vasantasenā, like the beauty of spring,— (6)

it is said, king Śūdraka composed this [play] based upon their excellent festival of love-enjoyment, and [delineated] likewise all this—the progress of state-craft, the miscarriage of justice, the nature of villains, [and] the inevitable happenings [or, destiny].

(*Moving about and beholding*) Ah ! this our music-hall [is] unoccupied ! Where indeed could the actors have gone? (*Thinking*) Oh ! I know [lit. it is known].

Empty [is] the house for one without a son ; for him who has no real friend [every thing, or, the house is] empty for long ; for a fool, empty [are] the quarters ; for a poor [person] all [is] empty. (8)

I again have finished [my] music [-programme]. Owing to this music-programme being indulged in for a long time [my] eyes with [their] pupils rolling about, are crackling through hunger, like the lotus-seed dried up by the rays of the fierce [scorching] sun during the summer season ! So, having called up the housewife, I shall just ask [her]—'Is there [available] anything for breakfast or not ?' Here have I, O [gentlemen], become [now] a Prakrit-speaker, owing to the exigencies of [my present] business [with my wife] and dramatic representation.

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१ किमपि ।

अविद अविद भो चिरसंगीदोवासणेण सुक्खपोक्खरणालाइं विअ बु
क्खाए मिलाणाइं अङ्गाइं । ता जाव गेहं गदुअ आणामि अत्थि किंपि कु
म्बिणीए उववादिदं ण वेत्ति । (परिक्रम्यावलोक्य च) एदं तं अम्हाणं गेहम् ।
पविसामि । (प्रविश्यावलोक्य च) हीमाणहे । किं णु क्खु अम्हाणं गेहे अ
विअ संविहाणअं वट्टदि । आआमितण्डुलोदअप्पवाहा रच्छा लोहकडाहप
वत्तणकसणसारा किदविसेसआ विअ जुअदी अहिअदरं सोहदि भूमी । सिणि
गन्धेण उद्दीविअन्ती विअ अहिअं बाधेदि मं बुभुक्खा । ता किं पुव्वजि
णिहाणं उव्वण्णं भवे । आदु अहं ज्जेव बुभुक्खादो अण्णमअं जीअलोअं पेक्खा
णात्थि किल पादरासो अम्हाणं गेहे । पाणीधिअं बाधेदि मं बुभुक्खा ।
सव्वं णवं[2] संविहाणअं वट्टदि । एक्का वण्णअं पीसेदि अवरा सुमणाओ गुम्फे
(विचिन्त्य) किं ण्णेदम् । भोदु । कुटुम्बिणिं सद्दाविअ परमत्थं जाणिस्स
(नेपथ्याभिमुखमवलोक्य) अज्जे इदो दाव । [अविद अविद भोः चिरसंगी
पासनेन शुष्कपुष्करनालानीव मे बुभुक्षया म्लानान्यङ्गानि । तद्यावद्गृहं गत्वा जान
अस्ति किमपि कुटुम्बिन्योपपादितं न वेति । ... इदं तदस्माकं गृहम् । तत्प्रविशा
...आश्चर्यम् [किं नु खल्वस्माकं गृहेऽन्यदिव संविधानकं वर्तते ।] आयामितण्डुलोद
प्रवाहा रथ्या लोहकटाहपरिवर्तनकृष्णसारा कृतविशेषकेव युवत्यधिकतरं शोभते भू
स्निग्धगन्धेनोद्दीप्यमानेवाधिकं बाधते मां बुभुक्षा । तत्किं पूर्वार्जितं निधानमुत्

Alas ! alas ! Oh ! Owing to the music-programme bei
indulged in for a long time, my limbs [have become] throu
hunger, languid like dried up lotus-stalks. So, going hom
I shall just find out if something or other has been prepa
[for eating] by [my] housewife or not. (*Moving about a*
beholding) Here [is] that our house. So, I shall enter [it
(*Entering and beholding*) O wonder ! How indeed there is
our house as though a changed set of circumstances ! T
path [is] full of long streams of rice-water ; the grou
dark and variegated owing to the iron kettles being dra
ged [over it] appears to greater advantage, like a you
woman who has put the Viśesaka [mark on her fore-head
Hunger oppresses me all the more, as though greatly inflam
by the agreeable [or, inviting] smell [of ghee, etc.]. Could th
have [some] treasure gathered by [my] ancestors been discover
[lit. come up] ? Or, do I myself look upon the world of morta
owing to hunger, as constituted of [nothing but] food ? The

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१ पाणचअं । २ णदं विअ ।

भवेत्। अथवाहमेव बुभुक्षातोऽन्नमयं जीवलोकं पश्यामि । नास्ति किल प्रातराशोऽस्माकं गृहे । प्राणाधिकं बाधते मां बुभुक्षा । इह सर्वं नवं संविधानकं वर्तते । एका वर्णकं पिनष्टि अपरा सुमनसो गुम्फति । ...किं न्विदम् । भवतु । कुटुम्बिनीं शब्दाय्य परमार्थं ज्ञास्यामि । ...आर्ये इतस्तावत् ।]

(प्रविश्य) नटी—अज्ज इअम्हि । [आर्य इयमस्मि ।]

सूत्रधारः—अज्जे साअदं दे। [आर्ये स्वागतं ते ।]

नटी—आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति । [आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयतामिति ।]

सूत्रधारः—अज्जे (‘ चिरसंगीदोवासणेण ’ १-८-५ इत्यादि पठित्वा) अत्थि किं पि अम्हाणं गेहे असिदव्वं ण वेत्ति । [आर्ये ...अस्ति किमप्यस्माकं गेहेऽशितव्यं न वेति ।]

नटी—अज्ज सव्वं अत्थि । [आर्य सर्वमस्ति ।]

सूत्रधारः—किं किं अत्थि । [किं किमस्ति ।]

नटी—तं जधा—गुडोदणं घिअं दहीं तण्डुलाइं अज्जेण अत्तव्वं रसाअणं सव्वं अत्थि त्ति । एव्वं दे देवा आसासेन्तु । [तद्यथा—गुडौदनं घृतं दधि तण्डुला आर्येणात्तव्यं रसायनं सर्वमस्तीति । एवं तव देवा आशासन्ताम् ।] May the gods bless you thus.

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can be surely no breakfast in our house; hunger oppresses me more than life [that is, I am dying of hunger]. Here every thing is quite a new phenomenon [or, set of circumstances]. One [lady] pounds unguents, another makes wreaths of flowers. (*Thinking*) What possibly [can] this [be]? Well, calling out [my] housewife, I shall know the real state of things. (*Looking towards the curtain*) Lady, here, please.

(*Entering*) **Naṭī** :—Here am [I], Sir !

Sūtradhāra :—Lady, welcome to you !

Naṭī :—May the noble one command what duty is to be performed [by me].

Sūtradhāra :—(*Repeating* ‘ *Owing to this music-programme* ’ *I. 8.5—etc.*) Is there something or other to eat in our house or not ?

Naṭī :—Everything is [there], Sir !

Sūtradhāra :—What things are [there] ?

Naṭī :—It [is] as follows :—Rice boiled with guḍa, ghee, curds, rice—everything regaling fit to be eaten by the noble one is [there]. May the gods bless you thus !

अविद अविद भो चिरसंगीदोवासणेण सुक्खपोक्खरणालाइं विअ मे बुभुक्खाए मिलाणाइं अङ्गाइं । ता जाव गेहं गदुअ आणामि अत्थि किंपि कुटुम्बिणीए उववादिदं ण वेत्ति । (परिक्रम्यावलोक्य च) एदं तं अम्हाणं गेहम् । ता पविसामि । (प्रविश्यावलोक्य च) हीमाणहे । किं णु क्खु अम्हाणं गेहे अण्णं विअ संविहाणअं वट्टदि । आआमितण्डुलोदअप्पवाहा रच्छा लोहकडाहपरिवत्तणकसणसारा किदविसेसआ विअ जुअदी अहिअदरं सोहदि भूमी । सिणिद्धगन्धेण उद्दीविअन्ती विअ अहिअं बाधेदि मं बुभुक्खा । ता किं पुव्वज्जिदं णिहाणं उव्वण्णं भवे । आदु अहं ज्जेव बुभुक्खादो अण्णमअं जीअलोअं पेक्खामि । णत्थि किल पादरासो अम्हाणं गेहे । पाणीधिअं बाधेदि मं बुभुक्खा । इध सव्वं णवं संविहाणअं वट्टदि । एका वण्णअं पीसेदि अवरा सुमणाओ गुम्फेदि । (विचिन्त्य) किं ण्णेदम् । भोदु । कुटुम्बिणिं सद्दाविअ परमत्थं जाणिस्सम् । (नेपथ्याभिमुखमवलोक्य) अज्जे इदो दाव । [अविद आविद भोः चिरसंगीतोपासनेन शुष्कपुष्करनालानीव मे बुभुक्षया म्लानान्यङ्गानि । तद्यावद्गृहं गत्वा जानामि अस्ति किमपि कुटुम्बिन्योपपादितं न वेति । ... इदं तदस्माकं गृहम् । तत्प्रविशामि । ... आश्चर्यम् किं नु खल्वस्माकं गृहेऽन्यदिव संविधानकं वर्तते । आयामितण्डुलोदकप्रवाहा रथ्या लोहकटाहपरिवर्तनकृष्णसारा कृतविशेषकेव युवत्यधिकतरं शोभते भूमिः । स्निग्धगन्धेनोद्दीप्यमानेवाधिकं बाधते मां बुभुक्षा । तत्किं पूर्वार्जितं निधानमुत्पन्नं

Alas ! alas ! Oh ! Owing to the music-programme being indulged in for a long time, my limbs [have become] through hunger, languid like dried up lotus-stalks. So, going home, I shall just find out if something or other has been prepared [for eating] by [my] housewife or not. (*Moving about and beholding*) Here [is] that our house. So, I shall enter [it]. (*Entering and beholding*) O wonder ! How indeed there is in our house as though a changed set of circumstances ! The path [is] full of long streams of rice-water ; the ground dark and variegated owing to the iron kettles being dragged [over it] appears to greater advantage, like a young woman who has put the Viśeṣaka [mark on her fore-head]. Hunger oppresses me all the more, as though greatly inflamed by the agreeable [or, inviting] smell [of ghee, etc.]. Could then have [some] treasure gathered by [my] ancestors been discovered [lit. come up] ? Or, do I myself look upon the world of mortals, owing to hunger, as constituted of [nothing but] food? There

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१ पाणचअं । २ गंधं विअ ।

भवेत्। अथवाहमेव बुभुक्षातोऽन्नमयं जीवलोकं पश्यामि । नास्ति किल प्रातराशोऽस्माकं गृहे । प्राणाधिकं बाधते मां बुभुक्षा । इह सर्वं नवं संविधानकं वर्तते । एका वर्णकं पिनष्टि अपरा सुमनसो गुम्फति । ...किं न्विदम् । भवतु । कुटुम्बिनीं शब्दाय्य परमार्थं ज्ञास्यामि । ...आर्ये इतस्तावत् ।]

(प्रविश्य) नटी—अज्ज इअम्हि । [आर्य इयमस्मि ।]

सूत्रधारः—अज्जे साअदं दे। [आर्ये स्वागतं ते ।]

नटी—आणवेदु अज्जो को णिओओ अणुचिट्ठीअदु त्ति । [आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयतामिति ।]

सूत्रधारः—अज्जे ('चिरसंगीदोवासणेण' १-८-५ इत्यादि पठित्वा) अत्थि किं पि अम्हाणं गेहे असिदव्वं ण वेत्ति । [आर्ये ...अस्ति किमप्यस्माकं गेहेऽशितव्यं न वेति ।]

नटी—अज्ज सव्वं अत्थि । [आर्य सर्वमस्ति ।]

सूत्रधारः—किं किं अत्थि । [किं किमस्ति ।]

नटी—तं जधा—गुडोदणं घिअं दहीं तण्डुलाइं अज्जेण अत्तव्वं रसाअणं सव्वं अत्थि त्ति । एव्वं दे देवा आसासेन्तु । [तद्यथा—गुडौदनं घृतं दधि तण्डुला आर्येणात्तव्यं रसायनं सर्वमस्तीति । एवं तव देवा आशासन्ताम् ।] May the gods bless you thus.

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can be surely no breakfast in our house; hunger oppresses me more than life [that is, I am dying of hunger]. Here every thing is quite a new phenomenon [or, set of circumstances]. One [lady] pounds unguents, another makes wreaths of flowers. (*Thinking*) What possibly [can] this [be]? Well, calling out [my] housewife, I shall know the real state of things. (*Looking towards the curtain*) Lady, here, please.

(*Entering*) **Naṭī** :—Here am [I], Sir !

Sūtradhāra :—Lady, welcome to you !

Naṭī :—May the noble one command what duty is to be performed [by me].

Sūtradhāra :—(*Repeating* '*Owing to this music-programme*' *I. 8.5–etc.*) Is there something or other to eat in our house or not ?

Naṭī :—Everything is [there], Sir !

Sūtradhāra :—What things are [there] ?

Naṭī :—It [is] as follows :—Rice boiled with guḍa, ghee, curds, rice—everything regaling fit to be eaten by the noble one is [there]. May the gods bless you thus !

सूत्रधारः—किं अम्हाणं गेहे सव्वं अत्थि। आदु परिहसासि। [किमस्माकं गेहे सर्वमस्ति। अथवा परिहससि।]

नटी—(स्वगतम्) परिहसिस्सं दाव। (प्रकाशम्) अज्ज अत्थि आवणे। [परिहसिष्यामि तावत्। ...आर्य अस्त्यापणे।]

सूत्रधारः—(सक्रोधम्) आः अणज्जे एव्वं दे आसा छिज्जिस्सदि। अभावं अ गमिस्सासि। जं दाणिं अहं वरण्डलम्बुओ विअ दूरं उक्खिविअ पाडिदो। [आः अनार्ये एवं तवाशा छेत्स्यति। अभावं च गमिष्यसि। यदिदानीमहं वरण्डलम्बुक इव दूरमुत्क्षिप्य पातितः।]

नटी—मरिसेदु मरिसेदु अज्जो। परिहासो क्खु एसो। [मर्षतु मर्षत्वार्यः। परिहासः खल्वेषः।]

सूत्रधारः— ता किं उण इदं णवं विअ संविहाणअं वट्टदि। एका वण्णअं पीसेदि अवरा सुमणाओ गुम्फेदि इअं अ पञ्चवण्णकुसुमोवहारसोहिदा भूमी। [तत्किं पुनरिदं नवमिव संविधानकं वर्तते। एका *वर्णकं पिनष्टि अपरा सुमनसो गुम्फति इयं च पञ्चवर्णकुसुमोपहारशोभिता भूमिः।]

* चारु॰ को जो वर्णों में श्रेष्ठ है ... द्वारा वीसने का प्रयत्न

नटी—अज्ज उववासो गहिदो। [अद्योपवासो गृहीतः।]

सूत्रधारः—किंणामधेओ अअं उववासो। [किं नामधेयोऽयमुपवासः।]

नटी—अहिरूअवदी णाम। [अभिरूपपतिर्नाम।]

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* अन्त से प्राप्त होने वाले पांच फल
① ...
② आर्थिक का ...
③ शृंगार का अपमान
④ वसन्त॰ से ...
⑤ आर्थिक से भिन्नता

Sūtradhāra :—What ! Is all [this] in our house ? Or, are you joking ?

Naṭī :—(*To herself*) I shall just joke [with him]. (*Aloud*) Sir, [all this] is in the market.

Sūtradhāra :—(*With anger*) Ah ! You unladylike one ! [Even] thus would your hopes be cut off [or come to naught] and you [too] come to nothing, in that I have been just now thrown down after being raised up far, like a bunch of grass hanging over loosely.

Naṭī :—Pardon, pardon, Sir ! This [was] indeed a joke.

Sūtradhāra :—Then, why again is here as though a new phenomenon [or, set of circumstances] ? One [lady] pounds unguents, another makes wreaths of flowers, and this floor [is] adorned with the offerings of flowers of five colours !

Naṭī :—A fast is being observed to-day.

Sūtradhāra :—What [is] the name of this fast ?

Naṭī :—It is called Abhirūpapati [a handsome husband].

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१ मए कहो।

क्या अभी इसी जन्म में मुझे छोड़ने का इरादा है? divorce? अथवा अगले जन्म में

सूत्रधारः—अज्जे इहलोइओ आदु पारलोइओ। [आर्ये इहलौकिकोऽथवा पारलौकिकः।] वसन्तसेना के द्वारा चारुदत्त का ही वरण और शकार का तिरस्कार (सूचक)

नटी—अज्ज पारलोइओ। [आर्य पारलौकिकः।]

सूत्रधारः—(सरोषम्) पेक्खन्तु पेक्खन्तु अज्जमिस्सा। ममकेरकेण भत्तपरिव्वएण पारलोइओ भत्ता अण्णेसीअदि। [प्रेक्षन्तां प्रेक्षन्तामार्यमिश्राः। मदीयेन भक्तपरिव्ययेन पारलौकिको भर्तान्विष्यते।]

boiled rice

नटी—अज्ज पसीद पसीद। तुमं ज्जेव जम्मन्तरे भविस्ससि त्ति। [आर्य प्रसीद प्रसीद। त्वमेव जन्मान्तरे भविष्यसीति।]

सूत्रधारः—अअं उववासो केण दे उवदिट्ठो। [अयमुपवासः केन तवोपदिष्टः।]

नटी—अज्जस्स ज्जेव पिअवअस्सेण जुण्णवुड्ढेण। [आर्यस्यैव प्रियवयस्येन जूर्णवृद्धेन।]

सूत्रधारः—(सक्रोधम्) आः दासीए पुत्ता जुण्णवुड्ढा कदा णु क्खु तुमं कुविदेण रण्णा पालएण णववहूकेस[2]हत्थं विअ सुअन्धं कप्पिज्जन्तं पेक्खिस्सम्। [आः दास्याःपुत्र जूर्णवृद्ध कदा नु खलु त्वां कुपितेन राज्ञा पालकेन नववधूकेशहस्तमिव सुगन्धं छेद्यमानं प्रेक्षिष्ये।] ① पालक द्वारा फाँसी पर लगाये जाने वाली माला पहने तुम्हें देखूं ② " नयी वधुओं के केश कटवाने में आनन्द आ रहा था।

नटी—पसीददु अज्जो। अज्जस्स ज्जेव पारलोइओ अअं उववासो। [प्रसीदत्वार्यः। आर्यस्यैव पारलौकिकोऽयमुपवासः।] (इति पादयोः पतति)

Sūtradhāra :—Lady, pertaining to this world or pertaining to the other world?

Naṭī :—Pertaining to the other world, Sir!

Sūtradhāra :—(*With wrath*) Mind, mind [this, lit. look, look], noble gentlemen! A husband pertaining to the other world is being searched after, at the cost of *my* boiled rice!

Naṭī :—Be calm, Sir, be calm. You yourself would be [the husband referred to] in the next birth.

Sūtradhāra :—By whom was this fast recommended to you?

Naṭī :—By the noble one's own dear friend, Jūrṇavṛddha.

Sūtradhāra :—(*With anger*) Ah, rascal [lit. son of a whore], Jūrṇavṛddha! When indeed shall I see you quartered by the enraged king Pālaka, like the scented beautiful [or, long] hair of a new bride!

Naṭī :—Be pleased, Sir! This fast pertaining to the other world [is] for [that is, to secure as a husband] you yourself!

[*Falls at his feet*

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[1] चुण्ण। [2] कलावं।

७२ **सूत्रधारः**—अज्जे उट्ठेहि। कधेहि एत्थ उववासे केण कज्जम्। [आर्ये उत्तिष्ठ। कथयात्रोपवासे केन कार्यम्।]

नटी—अम्हारिसजणजोग्गेन बम्हणेण उवणिमन्तिदेण। [अस्मादृश-
७५ जनयोग्येन ब्राह्मणेनोपनिमान्त्रितेन।]

सूत्रधारः—अदो गच्छदु अज्जा। अहंपि[1] अम्हारिसजणजोग्गं बम्हणं उवाणिमन्तेमि। [अतो गच्छत्वार्या। अहमप्यस्मादृशजनयोग्यं ब्राह्मणमुपनिमन्त्रयामि।]

७८ **नटी**—जं अज्जो आणवेदि। [यदार्य आज्ञापयति।] (इति निष्क्रान्ता)

सूत्रधारः—(परिक्रम्य) हीमाणहे। ता कधं मए एव्वं सुसमिद्धाए उज्जइणीए अम्हारिसजणजोग्गो बम्हणो अण्णेसिदव्वो। (विलोक्य) एसो चारुदत्तस्स मित्तं
८१ मित्तेओ इदो जेव्व आअच्छदि। भोदु। पुच्छिस्सं दाव। अज्ज मित्तेअ अम्हाणं गेहे आसिदुं अग्गणी भोदु अज्जो। [आश्चर्यम्। तस्मात्कथं मयैवं सुसमृद्धायामुज्जयिन्यामस्मादृशजनयोग्यो ब्राह्मणोऽन्वेष्टव्यः।...एष चारुदत्तस्य मित्रं मैत्रेय इत एवा-
८४ गच्छति। भवतु। प्रक्ष्यामि तावत्। अद्य मैत्रेय अस्माकं गृहेऽशितुमग्रणीर्भवत्वार्यः।]

(नेपथ्ये) भो अण्णं बम्हणं उवणिमन्तेदु भवम्। वावुडो दाणिं अहम्। [भोः अन्यं ब्राह्मणमुपनिमन्त्रयतु भवान्। व्यस्त व्यापृत इदानीमहम्।] engaged already

८७ **सूत्रधारः**—अज्ज संपण्णं भोअणं णीसवत्तं अ। अवि अ दक्खिणा[1] वि दे भविस्सादि। [आर्य संपन्नं भोजनं निःसपत्नं च। अपि च दक्षिणापि ते भविष्यति।]

Sūtradhāra :—Lady, rise up. Tell [me] who [or, what] is required in connection with this fast.

Naṭī :—A Brāhmaṇa [to be] invited, befitting people like us.

Sūtradhāra :—Now, let your ladyship go. I too shall invite a Brāhmaṇa befitting people like us.

Naṭī :—As the noble one commands. [*Exit*

Sūtradhāra :—(*Moving about*) Goodness! Then how is a Brāhmaṇa befitting people like us, going to be searched after by me in this very (*su*) prosperous Ujjayinī! (*Beholding*) Here is coming just in this direction Cārudatta's friend Maitreya. Well, I shall just ask [him]. Maitreya! Be to-day at our house one to lead the dinner [lit. the first to eat], Sir!

(*Behind the curtain*) Oh, please invite you some other Brāhmaṇa. I am engaged now [or, already].

Sūtradhāra :—Sir, the dinner [would be] sumptuous and with no rival [to share it]. And further, there would be [some] Dakṣiṇā as well for you.

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[1] का वि।

(पुनर्नेपथ्ये) भो दाणिं पढमं ज्जेव पच्चादिट्ठोसि ता को दाणिं दे णिब्बन्धो पदे पदे मं अनुबन्धेदुम्। [भोः इदानीं प्रथममेव प्रत्यादिष्टोऽसि तत्क ९० इदानीं ते निर्बन्धः पदे पदे मामनुरोद्धुम्।]

सूत्रधारः—पच्चादिट्ठोम्हि एदिणा। भोदु। अण्णं बम्हणं उवणिमन्तेमि। [प्रत्यादिष्टोऽस्म्येतेन। भवतु। अन्यं ब्राह्मणमुपनिमन्त्रयामि।] (इति निष्क्रान्तः) ९३

इन्कार कर दिया

Here प्रयोगातिशय (प्र[illegible]

मैत्रेय के साथ बात करते हुए, सूत्र. धार [illegible] छोड़ता है।

इत्यामुखम्।

चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥

(प्रविश्य प्रावारहस्तः)

5. प्रकार: ① उद्घात्यक: ② कथोद्घात ③ प्रयोगातिशय: ④ प्रवर्तकम् ⑤ अवलगितम्

मैत्रेयः—('अण्णं बम्हणं' १-८-८७ इति पूर्वोक्तं पठित्वा) अथवा मए वि ९६ मित्तेएण परस्स आमन्तणआइं पच्छिदव्वाइं। हा अवत्थे तुलीअसि। जो णाम अहं तत्तभवदो चारुदत्तस्स रिद्धीए अहोरत्तं पअतणासिद्धेहिं उग्गारसुरहिगन्धेहिं मोदकेहिं ज्जेव असिदो अब्भन्तरचदुस्सालअदुआए उवविट्ठो मल्लकसदपरिवुदो ९९ चित्तअरो विअ अङ्गुलीहिं छिविअ छिविअ अवणोमि। णअरचत्तरवुसहो विअ रोमन्थाअमाणो चिट्ठामि। सो दाणिं अहं तस्स दलिद्ददाए जहिं तहिं चरिअ गेहपारावदो विअ आवासणिमित्तं इध आअच्छामि। एसो अ अज्जचारुदत्तस्स १०२ पिअवअस्सेण जुण्णवुड्ढेण जादीकुसुमवासिदो पावारओ अणुप्पेसिदो सिद्धीकिददेवकज्जस्स अज्जचारुदत्तस्स उवणेदव्वो त्ति। ता जाव अज्जचारुदत्तं

(*Again, behind the curtain*) Oh, just now, your request has [lit. you have] already been refused [by me]; then, why now this persistence on your part to request me again and again [lit. at every step]?

Sūtradhāra:—I have been given a refusal by this one. Well, I would invite another Brāhmaṇa.

(*Here ends the Prologue*)

(*Entering, mantle in hand*) **Maitreya**:—(*Repeating 'some other Brāhmaṇa' I.8.87 etc., said before*) Or, by me, Maitreya, too have to be sought after invitations [to dinner] from others! Ah! Fortune [lit. state], you do make light [of men at your will]! For indeed, that I who, thanks [lit. owing] to the prosperity of Cārudatta, made day and night to eat only Modakas prepared with [great] effort [or care] and smelling fragrantly at the effusion of breath, [and] seated at the door of the inner quadrangle, surrounded by hundreds of cups [containing dishes], used to put [them, the cups] aside, [just] touching

पेक्खामि। (परिक्रम्यावलोक्य च) एसो चारुदत्तो[1] सिद्धीकिद्देवकज्जो गिहदेवदाणं बलिं हरेन्तो इदो ज्जेव आअच्छादि। [अथवा मयापि मैत्रेयेण परस्यामन्त्रणकानि समीहितव्यानि । हा अवस्थे तूलयसि । यो नामाहं तत्रभवतश्चारुदत्तस्य ऋद्ध्याहोरात्रं प्रयत्नसिद्धैरुद्गारसुरभिगन्धिभिर्मोदकैरेवाशितोऽभ्यन्तरचतुःशालकद्वार उपविष्टो मल्लकशतपरिवृतश्चित्रकर इवाङ्गुलीभिः स्पृष्ट्वा स्पृष्ट्वापनयामि । नगरचत्वरवृषभ इव रोमन्थायमानस्तिष्ठामि । स इदानीमहं तस्य दरिद्रतया यत्र तत्र चरित्वा गृहपारावत इवावासनिमित्तमत्रागच्छामि । एष चार्यचारुदत्तस्य प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुप्रेषितः सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्योपनेतव्य इति । तद्यावदार्यचारुदत्तं पश्यामि । ...एष चारुदत्तः सिद्धीकृतदेवकार्यो गृहदेवतानां बलिं हरन्नित एवागच्छाति ।]

[illegible]

(ततः प्रविशति यथानिर्दिष्टश्चारुदत्तो रदनिका च)

चारुदत्तः—(ऊर्ध्वमवलोक्य सनिर्वेदं निःश्वस्य)

A

यासां बलिः सपदि मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव संप्रति विरूढतृणाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥ ९ ॥

पहले बलि आदि और अच्छी चीज़ें [illegible] थी अब थोड़ी है [illegible] कीड़े ही खा जाते हैं

(इति मन्दं मन्दं परिक्रम्योपविशति)

and touching [them] with fingers, like a painter [the cups containing colours], [and] used to stay on ruminating like a bull at the city-square—[that I], now owing to his [being reduced to] poverty, come here, after having moved about somewhere or other, like a domestic pigeon [merely] for the purpose of roosting [or, taking rest]. Here is sent with [me] a mantle scented with jasmine flowers, by Jūrṇavṛddha, the dear companion of the noble Cārudatta with [the direction that] it should be delivered to the noble Cārudatta after [his] worship of the deities is finished. So, I shall just see the noble Cārudatta. (*Moving about and beholding*) Here is Cārudatta, with the worship of the deities finished, coming up just hitherward, carrying the oblation [intended] for the household-deities.

(*Then enter* Cārudatta *as described*, *and* Radanikā)

Cārudatta :—(*Looking up*, *sighing*, *despondently*)

At the thresholds of my house, where formerly, the oblation was devoured straightaway by swans and swarms of Sārasas—on those same, overgrown with blades of grass, falls now a cavity-full of seeds [to be] licked by mouths of worms ! (9)

[*Moving about slowly and slowly*, *sits down*

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[1] अज्जचारुदत्तो।

विदूषकः—एसो अज्जचारुदत्तो। ता जाव संपदं उवसप्पामि। (उपसृत्य) सोत्थि भवदे। वड्ढदु भवम्। [एष आर्यचारुदत्तः। तद्यावत्सांप्रतमुपसर्पामि। ...स्वस्ति भवते। वर्धतां भवान्।]

चारुदत्तः—अये सर्वकालमित्रं मैत्रेयः प्राप्तः। सखे स्वागतम्। आस्यताम्।

विदूषकः—जं भवं आणवेदि। (उपविश्य) भो वअस्स एसो दे पिअवअस्सेण जुण्णवुड्ढेण जादीकुसुमवासिदो पावारओ अणुप्पेसिदो सिद्धीकिददेवकज्जस्स अज्जचारुदत्तस्स तुए उवणेदव्वो त्ति। [यद्भवानाज्ञापयति। ...भो वयस्य एष ते प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुप्रेषितः सिद्धीकृतदेवकार्यस्यार्यचारुदत्तस्य त्वयोपनेतव्य इति।] (समर्पयति)

(चारुदत्तो गृहीत्वा सचिन्तः स्थितः)

विदूषकः—भो किं इदं चिन्तीअदि। [भोः किमिदं चिन्त्यते।]

चारुदत्तः—वयस्य

यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम्
निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः - ।विक्रमोर्वशीयम्

सुखं हि दुःखान्यनुभूय शोभते घनान्धकारेष्विव दीपदर्शनम्।
सुखात्तु यो याति नरो दरिद्रतां धृतः शरीरेण मृतः स जीवति॥१०॥

विदूषकः—भो वअस्स मरणादो दालिद्दादो वा कदरं दे रोअदि। [भो वयस्य मरणाद्दारिद्र्याद्वा कतरत्ते रोचते।]

Vidūṣaka :—Here [is] the noble Cārudatta. So, I shall now just approach [him]. (*Approaching*) Greetings [or, welfare] to you ! May you prosper !

Cārudatta :—Oh, Maitreya [my] all-time-friend has come ! Friend, welcome [to you]! Take a seat, please.

Vidūṣaka :—As you command. (*Sitting down*) O friend, here is sent [with me] a mantle scented with jasmine flowers by your dear companion Jūrṇavṛddha with [the direction] 'it should be delivered by you to the noble Cārudatta after [his] worship of the deities is finished.' [*Hands it over*

[Cārudatta, *having taken it*, *becomes meditative*

Vidūṣaka :—Oh, what is it that is being meditated upon ?

Cārudatta :—Friend,

Happiness indeed shines up, after having experienced miseries, like the sight of a lamp amidst [masses of] thick darkness. But a person who goes from luxury to penury, lives on [really] dead, [only] keeping up [his] body. (10)

Vidūṣaka :—O friend, which one out of death and penury is to your taste ?

3 **चारुदत्तः**—वयस्य

दारिद्र्यान्मरणाद्वा मरणं मम रोचते न दारिद्र्यम् ।
अल्पक्लेशं मरणं दारिद्र्यमनन्तकं दुःखम् ॥ ११ ॥

विदूषकः—भो वअस्स अलं संतप्पिदेण । पणइजणसंकामिदविहवस्स सुरजणपीदसेसस्स पडिवच्चन्दस्स विअ परिक्खओ वि दे अहिअदरं रमणीओ ।
3 [भो वयस्य अलं संतप्तेन । प्रणयिजनसंक्रामितविभवस्य सुरजनपीतशेषस्य प्रतिपच्चन्द्रस्येव परिक्षयोऽपि तेऽधिकतरं रमणीयः ।]

चारुदत्तः—वयस्य न ममार्थान्प्रति दैन्यम् । पश्य

एतत्तु मां दहति यद्गृहमस्मदीयं
क्षीणार्थमित्यतिथयः परिवर्जयन्ति ।
गाढ
संशुष्कसान्द्रमदलेखमिव भ्रमन्तः
कालात्यये मधुकराः करिणः कपोलम् ॥ १२ ॥

① अनित्यं हि स्थितो यस्मात् तस्मा- दतिथी रुच्यते । ② न विद्यते तिथिः यस्य स अतिथिः

विदूषकः—भो वअस्स एदे क्खु दासीए पुत्ता अत्थकल्लवत्ता वरडाभीदा विअ गोवालदारआ अरण्णे जहिं जहिं ण खज्जन्ति तहिं तहिं गच्छन्ति ।
3 [भो वयस्य एते खलु दास्याःपुत्रा अर्थकल्यवर्ता वरटाभीता इव गोपालदारका अरण्ये यत्र यत्र न खाद्यन्ते तत्र तत्र गच्छन्ति ।]

Trifle

धन वहां रहता है जहां कोई उसे इस्तेमाल करने वाला न हो।

[illegible]

आर्थिक was गोपालदारक, ran to jungle

Cārudatta :—Friend,

Out of penury and death, death is to my taste, not penury; death [involves] a little affliction, [while] penury [is] misery without end. (11)

Vidūṣaka :—O Friend ! Enough of being tormented. Even the waning [or decay] of you who have given over [your] riches to suppliants, like [that of] the moon on the first day, being the remainder after being drunk by the divine folk, [is] all the more charming.

Cārudatta :—Friend, my dejection [is] not with reference to [the loss of] riches. See—

This however burns me that guests boycott [or, fight shy of] our house, because it has [its] wealth diminished, like the wandering bees, the temples of the elephant with the dense line of ichor all dried up, on the passing away of the season [when the elephants are in rut]. (12)

Vidūṣaka :—O friend, indeed these rascals [lit. sons of a whore], riches—a mere bagatelle—like cow-boys in the forest afraid of wasps, wend their way to wherever they are not enjoyed [also, bitten, referring to Gopāladārakas].

1. अर्थेन तु विहीनस्य पुरुषस्याल्पमेधसः । क्रियाः सर्वा विनश्यन्ति ग्रीष्मे कुसरितो यथा ।
(2) शुष्कं दुःखमिति [illegible] दुःखं न भूतं न भविष्यति
(3) पक्षविकलश्च पक्षी शुष्कश्च तरुः सरश्च जलहीनम् ।
सर्पश्चोद्धृतदंष्ट्रस्तुल्यं लोके दरिद्रस्य ॥

चारुदत्तः—वयस्य

सत्यं न मे विभवनाशकृतास्ति चिन्ता
भाग्यक्रमेण हि धनानि भवन्ति यान्ति ।
एतत्तु मां दहति नष्टधनाश्रयस्य
यत्सौहृदादपि जनाः शिथिलीभवन्ति ॥ १३ ॥

अपि च

Low in spirit
आत्मग्लानि

दारिद्र्याद्ध्रियमेति ह्रीपरिगतः प्रभ्रश्यते तेजसो
निस्तेजाः परिभूयते परिभवान्निर्वेदमापद्यते ।
निर्विण्णः शुचमेति शोकपिहितो बुद्ध्या परित्यज्यते
निर्बुद्धिः क्षयमेत्यहो निधनता सर्वापदामास्पदम् ॥ १४ ॥

① अपमानित
② आत्मग्लानि

विदूषकः—भो वअस्स तं ज्जेव अत्थकल्लवत्तअं सुमरिअ अलं संतप्पिदेण । [भो वयस्य तमेवार्थकल्यवर्तं स्मृत्वालं संतप्तेन ।]

तिनके के समान

चारुदत्तः—वयस्य दारिद्र्यं हि पुरुषस्य

निवासश्चिन्तायाः परपरिभवो वैरमपरं
जुगुप्सा मित्राणां स्वजनजनविद्वेषकरणम् ।

अत्यधिक ग्लानि तथा शत्रुता का कारण

घृणा

जलन

Cārudatta :—Friend,

To speak the truth, my anxiety [is] not caused by the loss of riches ; for, riches remain [or] depart in accordance with the course of fortune. This however burns me that people become slack in respect of even affection for one whose support of wealth has disappeared. (13)

And further,

Owing to penury, one contracts [lit. goes to] shame : overcome [lit. surrounded] by shame he falls away from [his] spirit [or dignity] ; bereft of spirit, he is humiliated ; owing to humiliation, he becomes low-spirited ; being low-spirited, he comes to grief ; overwhelmed with grief, he is forsaken by [his] reason ; bereft of reason, he goes to destruction !—Thus, alas ! Proverty [is] the abode of all misfortunes ! (14)

Vidūṣaka :—O friend, enough of being tormented, remembering [that] the same riches [are]a mere bagatelle.

Cārudatta :—Friend, penury indeed [is] in the case of a man

the abode of anxiety, extreme humiliation, another [or highest] enmity, [the breeder of] disgust for friends, the producer of hatred for relatives and the public. There arises

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१ विहतो ।

ब्राह्मी, माहेश्वरी चैन्द्री वाराही वैष्णवी तथा।
कौमारी इत्यादि चामुण्डा चर्चिका च यष्ठ मातरः॥

किं चान्यैः सुकुलाचारैः सेव्यतामेति पूरुषः।
धनहीनः स्वपत्नीभिस्त्यज्यते किं पुनः परैः॥

वनं गन्तुं बुद्धिर्भवति च कलत्रात्परिभवो
हृदिस्थः शोकाग्निर्न च दहति संतापयति च ॥ १५ ॥

तद्वयस्य कृतो मया गृहदेवताभ्यो बलिः। गच्छ। त्वमपि चतुष्पथे मातृभ्यो बलिमुपहर।

चतुर्णां पथां समाहारः

विदूषकः—ण गमिस्सम्। [न गमिष्यामि।]

चारुदत्तः—किमर्थम्।

विदूषकः—जदो एव्वं पुइज्जन्ता वि देवदा ण दे पसीदन्ति। ता को गुणो देवेसु अच्चिदेसु। [यत एवं पूज्यमाना अपि देवता न ते प्रसीदन्ति। तत्को गुणो देवेष्वार्चितेषु।]

on specific occasion

नित्य - सन्ध्यावन्दन
नैमित्तिक - उपनयन
काम्य - पुत्रकामेष्टि यज्ञ
to be done at will

चारुदत्तः—वयस्य मा मैवम्। गृहस्थस्य नित्योऽयं विधिः।

तपसा मनसा वाग्भिः पूजिता बलिकर्मभिः।
तुष्यन्ति शमिनां नित्यं देवताः किं विचारितैः॥ १६ ॥

तद्गच्छ। मातृभ्यो बलिमुपहर। devotees of unruffled mind.

विदूषकः—भो ण गमिस्सम्। अण्णो को वि पउञ्जीअदु। मम उण बम्हणस्स सव्वं ज्जेव विपरीदं परिणमदि। आदंसगदा विअ छाआ वामादो

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inclination to go to the forest and humiliation by the wife. The fire of grief stationed in the heart burns not, but at the same time torments. (15)

Well, friend, offerings have been made by me to the tutelary deities. Go. You too, offer oblation to the Mothers, at the square.

Vidūṣaka :— I will not go.

Cārudatta :—What for [or, for what purpose] ?

Vidūṣaka :—Because, the deities even though thus being worshipped are not favourably disposed towards you. What virtue then in worshipping gods ?

Cārudatta :—Friend, no, [do] not [say] so. This [is] an obligatory (*nitya*) rite for a householder.

Deities, worshipped with penance, meditation [lit. mind], prayers [or, words] [and] offerings of oblations are always pleased with [devotees] of unruffled temper. What [is the use] of discussions [about a matter which is beyond dispute]? (16)

So, go; offer oblation to the Mothers.

Vidūṣaka :—Oh, I will not go. Let some one else be employed [for that job]. For (*punaḥ*), in the case of me, a

दक्खिणा दक्खिणादो वामा। अण्णं अ एदाए पदोसवेलाए इध राअमग्गे गणिआ विडा चेडा राअवल्लहा अ पुरिसा संचरन्ति। ता मण्डूअलुद्धस्स कालसप्पस्स मूसिओ विअ अहिमुहावदिदो वज्झो दाणिं भविस्सम्। तुमं इध उवविट्ठो किं करिस्ससि। [भोः न गमिष्यामि। अन्यः कोऽपि प्रयुज्यताम्। मम पुनर्ब्राह्मणस्य सर्वमेव विपरीतं परिणमति। आदर्शगतेव छाया वामतो दक्षिणा दक्षिणतो वामा। Re अन्यच्चैतस्यां प्रदोषवेलायामिह राजमार्गे गणिका विटाश्चेटा राजवल्लभाश्च पुरुषाः संचरन्ति। तस्मान्मण्डूकलुब्धस्य कालसर्पस्य मूषिक इवाभिमुखापतितो वध्य इदानीं भविष्यामि। त्वमिहोपविष्टः किं करिष्यसि।]

चारुदत्तः—भवतु। तिष्ठ तावत्। अहं समाधिं निर्वर्तयामि।

(नेपथ्ये) तिष्ठ वसन्तसेने तिष्ठ।

(ततः प्रविशति विटशकारचेटैरनुगम्यमाना वसन्तसेना)

विटः—वसन्तसेने तिष्ठ तिष्ठ! Throwing away your delicate nature.

किं त्वं भयेन परिवर्तितसौकुमार्या
नृत्यप्रयोगविशदौ चरणौ क्षिपन्ती।
उद्विग्नचञ्चलकटाक्षविसृष्टदृष्टि-
र्व्याधानुसारचकिता हरिणीव यासि ॥ १७ ॥ 6

पीछा की जाती हुई

पीछा की जाती हुई

Brāhmaṇa, everything without exception (*eva*) ends in a contrary manner, like the reflection shown up in a mirror, [with] the right [appearing] on the left and the left, on the right. And again, at this evening time, there would be roaming about on the king's highway, courtezans, Viṭas, Ceṭas, and king's favourites. Hence I coming face to face [with them] shall now be an easy prey [lit. fit to be murdered by them], like a mouse coming in front of a deadly snake greedy of frogs. What would you be doing, sitting here?

Cārudatta :—All right! Just stay on; I shall conclude [my] meditation.

(*Behind the curtain*)—Stay, Vasantasenā, stay.

(*Then enter* Vasantasenā *being followed by* Viṭa, Śakāra *and* Ceṭa)

Viṭa :—Vasantasenā, stay, stay.

Why are you running away through fear, throwing away [your] delicate nature, stamping [your] feet skilful in the art of dancing, with [your] eyes directing terrified and tremulous glances, like a female deer frightened at the pursuit by a hunter? (17)

शकारः—चिट्ठ वशन्तशेणिए चिट्ठ।

किं याशि धावाशि पलाअशि पक्खलन्ती
वाशू पशीद ण मलिस्साशि चिट्ठ दाव।
कामेण दज्झदि हु मे हडके तवश्शी
अङ्गाललाशिपडिदे विअ मंशखण्डे ॥ १८ ॥

[तिष्ठ वसन्तसेनिके तिष्ठ।

बाला

किं यासि धावसि पलायसे प्रस्खलन्ती वासु प्रसीद न मरिष्यसि तिष्ठ तावत्।
कामेन दह्यते खलु मे हृदयं तपस्वि अङ्गारराशिपतितमिव मांसखण्डम्॥]

चेटः—अज्जुके चिट्ठ चिट्ठ।

उत्तासिता गच्छशि अन्तिका मे शंपुण्णपुच्छा विअ गिम्हमोरी।
ओवग्गदि शामिअभट्टके मे वण्णे गडे कुक्कुडशावके व्व ॥ १९ ॥

[आर्ये तिष्ठ तिष्ठ।

डरी हुई

उत्त्रासिता गच्छस्यन्तिकान्मम संपूर्णपक्षेव ग्रीष्ममयूरी।
अववल्गति स्वामिभट्टारको मम वने गतः कुक्कुटशावक इव॥]

पीछे पीछे देखा हुआ चलता है

कुकुर also

विटः—वसन्तसेने तिष्ठ तिष्ठ।

किं यासि बालकदलीव विकम्पमाना
रक्तांशुकं पवनलोलदशं वहन्ती।
रक्तोत्पलप्रकरकुड्मलमुत्सृजन्ती
टङ्कैर्मनःशिलगुहेव विदार्यमाणा ॥ २० ॥

लाल कमल की कलियाँ बिखेरती हुई

मनःशिला की गुफा [illegible]

Śakāra :—Stand, Vasantasenā, stand.

Why are you going, running, fleeing [all] stumbling? Young maiden, be calm; you would not die; stand awhile. My poor heart is indeed being burnt up by Madana [love], like a piece of flesh fallen in a heap of burning coals. (18)

Ceṭa :—Noble lady, stay, stay.

Greatly frightened, you go away from near me, like a pea-hen in the summer season with [her] plumage [in] full [display]; my lord and master is stalking up like the young one of a cock gone into the forest. (19)

Viṭa :—Vasantasenā, stand, stand!

Why are you, shaking violently like a young plantain tree, running away, wearing a red silken garment with the skirts moving about owing to the wind, [and] throwing off buds of a mass of red lotuses, like a cavern of red arsenic being torn off with chisels! (20)

शकारः—चिट्ठ वशन्तशेणिए चिट्ठ ।
मम मअणमणङ्गं मम्मथं वड्ढअन्ती
णिशि अ शअणके मे णिद्दअं आक्खिवन्ती ।
पशलशि भअभीदा पक्खलन्ती खलन्ती
मम वशमणुजादा लावणश्शेव कुन्ती ॥ २१ ॥

[तिष्ठ वसन्तसेनिके तिष्ठ ।
मम मदनमनङ्गं मन्मथं वर्धयन्ती निशि च शयनके मम निद्रामाक्षिपन्ती ।
प्रसरसि भयभीता प्रस्खलन्ती स्खलन्ती मम वशमनुयाता रावणस्येव कुन्ती ॥] ३२

विटः—वसन्तसेने

Take over

किं त्वं पदैर्मम पदानि विशेषयन्ती
व्यालीव यासि पतगेन्द्रभयाभिभूता । गरुड़
वेगादहं प्रविसृतः पवनं न रुन्ध्यां[1]
त्वन्निग्रहे तु वरगात्रि न मे प्रयत्नः ॥ २२ ॥

female serpent

I can surpass even the wind

शकारः—भावे भावे

एशा णाणकमूशिकामकशिका मच्छाशिका लाशिका ।
णिण्णाशा कुलणाशिका अवशिका कामस्स मञ्जूशिका ।
एशा वेशवहू शुवेशणिलआ वेशङ्गणा वेशिआ
एशे शे दश णामके मइ कले अज्जावि मं णेच्छदि ॥ २३ ॥

Śakāra :—Stay, Vasantasenā stay.

Increasing [in intensity] my love, passion [and] amour and interrupting my sleep at night on the bed, you are moving off, frightened owing to fear, stumbling and greatly stumbling, having come into my power, like Kuntī [into that] of Rāvaṇa. (21)

Viṭa :—Vasantasenā !

Why are you, surpassing [in speed, or going beyond] my steps with [your] steps, running away like a female serpent overcome with fear of the lord of birds? Shooting off with speed, can I not arrest the wind [itself] ? But, O fair-limbed one, there [can be] no effort on my part for overtaking you. (22)

Śakāra :—Bhāva, Bhāva !

This one,—the whip of love snatching away coins [or money], fish-eater, dancer, noseless [or, flat-nosed], family-destroyer, not controllable, casket of love, this one, a courtezan, an abode of fine ornaments [or, apparel], a prostitute, a harlot—these [are] the ten names given [lit. made] by me to her; [still] even now she desires me not ! (23)

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[1] निरुन्ध्यां ।

नाणक - A coin at the time of [illegible]

The whip of Love snatching away money.

Actually ॥ नाम. Like [illegible] नाम प्रसन्न होते चाहिए

मछली खाने वाली नाचने वाली

[भाव भाव

एषा नाणकमोषिकामकशिका मत्स्याशिका लासिका

इससे कुल का नाश करने वाली

निर्नासा कुलनाशिका अवशिका कामस्य मञ्जूषिका ।

एषा वेशवधूः सुवेशनिलया वेशाङ्गना वेशिका - [illegible] meaning the same thing

एतान्यस्या दश नामकानि मया कृतान्यद्यापि मां नेच्छति ॥]

नीचों को [illegible] निम्ननासिका also निम्नप्रकार of low desires or Loving Love persons.

विटः— [illegible] और [illegible] क्रमशः [illegible] और वीणा से compare केवल contact का सादृश्य

प्रसरसि भयविक्लवा किमर्थं प्रचलितकुण्डलघृष्टगण्डपार्श्वा ।
विटजननखघट्टितेव वीणा जलधरगर्जितभीतसारसीव ॥ २४ ॥

ऊँची नासिका सौन्दर्य का लक्षण [illegible] होते हैं।

शकारः—झाणज्झणन्तबहुभूशणशद्दमिश्शं
किं दोव्वदी विअ पलाअशि लामभीदा ।
एशे हलामि शहशत्ति जधा हणूमे
विश्शावशुश्श बहिणिं विअ तं शुभद्दम् ॥ २५ ॥

[झणज्झणमितिबहुभूषणशब्दमिश्रं किं द्रौपदीव पलायसे रामभीता ।
एष हरामि सहसेति यथा हनूमान्विश्वावसोर्भगिनीमिव तां सुभद्राम् ॥]

रा. और म. को [illegible], पानी [illegible]

अर्जुनः श्रीकृष्णस्य भगिनी सुभद्रा

चेटः—

विश्वावसु was a Gandharva chief in Mahabharata.

लामेहि अ लाअवल्लहं तो क्खाहिशि मच्छमंशकम् ।
एदेहिं मच्छमंशकेहिं शुणआ मलअं ण शेवन्ति ॥ २६ ॥

[रमय च राजवल्लभं ततः खादिष्यसि मत्स्यमांसकम् ।
एताभ्यां मत्स्यमांसाभ्यां श्वानो मृतकं न सेवन्ते ॥]

साधारणतः कुत्ते मृतक मांस को पसन्द करते हैं, तब कुत्ते मरे हुए स्वामी को भी नहीं खायेंगे,

Viṭa :—

For what purpose are you overwhelmed with fear moving off, with [your] cheek-regions [or, sides] rubbed against the ear-rings tossing about, like a lute struck fast by the nails of the Viṭa people, [or] like a female Sārasa frightened at the thundering of the clouds ? (24)

Śakāra :—

Why are you fleeing away like Draupadī afraid of Rāma, in a manner in which there is a mingling of the tinkling sounds of many ornaments ? Here I [shall] take [you] off suddenly, like Hanūmat, that [well-known] Subhadrā, Viśvāvasu's sister ! (25)

Ceṭa :—Sport indeed with the king's favourite; and then [or, as a result of that] you would eat fish and meat. By these [two] fish and meat, the dogs [also] do not take to a dead body. (26)

विटः—भवति वसन्तसेने

किं त्वं कटीतटनिवेशितमुद्वहन्ती
ताराविचित्ररुचिरं रशनाकलापम्।
वक्त्रेण निर्मथितचूर्णमनःशिलेन
त्रस्ता द्रुतं नगरदैवतवत्प्रयासि ॥ २७ ॥

शकारः—

अम्हेहि चण्डं अहिशालिअन्ती वणे शिआली विअ कुक्कुलेहिं।
पलाशि शिग्घं तुलिदं शवेग्गं शवेण्टणं मे हलअं हलन्ती ॥ २८ ॥

Hotly [illegible]

[अस्माभिश्चण्डमभिसार्यमाणा वने शृगालीव कुक्कुरैः।
पलायसे शीघ्रं त्वरितं सवेगं सवृन्तं मम हृदयं हरन्ती ॥]

वसन्तसेना—पल्लवआ पल्लवआ परहुदिए परहुदिए। [पल्लवक पल्लवक परभृतिके परभृतिके।]

Respectful term of address

शकारः—(सभयम्) भावे भावे मणुश्शे मणुश्शे। [भाव भाव मनुष्या मनुष्याः।]

विटः—न भेतव्यं न भेतव्यम्।

वसन्तसेना—माहविए माहविए। [माधविके माधविके।]

विटः—(सहासम्) मूर्ख परिजनोऽन्विष्यते। नौकर बुलाये (ढूंडे) जा रहे हैं।

Vita :—Lady, Vasantasenā !

Why are you, wearing a girdle-zone placed round the region of the hips [or waist], and shining picturesquely like the stars [or owing to the pearls], running away quickly, frightened, like a city-deity, with [your] face surpassing powdered red arsonic ? (27)

Śakāra :—

Being hotly pursued by us, like a female jackal by dogs in a forest, you are fleeing quickly, hastily [and] with speed, carrying [with you] my heart with [its] stem ! (28)

Vasantasenā :—Pallavaka, Pallavaka ! Parabhṛtikā Parabhṛtikā !

Śakāra :—(*With fear*) Bvāva, Bhāva ! [She is calling for] men, men !

Vita :—Fear not, fear not.

Vasantasenā :—Mādhavikā, Mādhavikā !

Vita :—(*Laughingly*) Fool ! Servants are being sought [by her] !

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१ त्रस्ताद्रुतं।

शकारः—भावे भावे इत्थिअं अण्णेशादि। [भाव भाव स्त्रियमन्वेषयति।]

विटः—अथ किम्।

शकारः— इत्थिआणं शदं मालेमि। शूले हगे। [स्त्रीणां शतं मारयामि। शूरोऽहम्।]

वसन्तसेना—(शून्यमवलोक्य) हद्धी हद्धी कधं परिअणो वि परिब्भट्ठो। एत्थ मए अप्पा सअं ज्जेव रक्खिदव्वो। [हा धिक् हा धिक्। कथं परिजनोऽ परिभ्रष्टः। अत्र मयात्मा स्वयमेव रक्षितव्यः।]

विटः—अन्विष्यतामन्विष्यताम्।

शकारः— वशन्तशेणिए विलव विलव परहुदिअं वा पल्लवअं वा शद्दं एव्व वशन्तमाशम्। मए आहिशालिअन्तीं तुमं के पलित्ताइश्शादि।

किं भीमशेणे जमदग्गिपुत्ते कुन्तीशुदे वा दशकन्धले वा।
एशे हगे गेण्हिअ केशहस्ते दुश्शाशणश्शाणुकिदिं कलेमि॥ २९॥

णं पेक्ख णं पेक्ख।

अशी. शुतिक्खे वलिदे अ मस्तके कप्पेम शीशं उद मालएम वा।
अलं तवेदेण पलाइदेण मुमुक्खु जे होदि ण शे क्खु जीअदि॥ ३०॥

Śakāra :—Bhāva, Bhāva! Is she searching for a woman!

Viṭa :—Just so.

Śakāra :—A century of women I [can] kill. Brave [am] I [to that extent]!

Vasantasenā :—(*Finding herself all alone*) Oh fie! Alas! How, even the attendants have slipped away! Now in the present case [my] self will have to be protected by myself alone.

Viṭa :—Search for, search for [them].

Śakāra :—Vasantasenā, shout out, shout out for Parabhṛtikā, or for Pallavaka, or for the matter of that, the whole Vasanta month. Who could protect you being pursued by me—

Bhīmasena, the son of Jamadagni or the ten-necked one, the son of Kuntī? Here I grasping [you] by the mass of hair would act in imitation of Duḥśāsana! (29)

Just see, just see—

[My] sword [is] very sharp and [your] head turned [this way]; I shall cut off the head or for the matter of that, kill [you]. Enough of this your running way. One who is on the point of death [because of my determination to kill him] would indeed not live [even if he were to run away]! (30)

---

१ वा।

[वसन्तसेनिके विलप विलप परभृतिकां वा पल्लवकं वा सर्वमेव वसन्तमासम्। मयाभिसार्यमाणां त्वां कः परित्रास्यते।

किं भीमसेनो जमदग्निपुत्रः कुन्तीसुतो वा दशकन्धरो वा।
एषोऽहं गृहीत्वा केशहस्ते दुःशासनस्यानुकृतिं करोमि॥

ननु प्रेक्षस्व ननु प्रेक्षस्व।

सिर काट डालूं अथवा मारूं कलम करना

असिः सुतीक्ष्णो वलितं च मस्तकं कल्पये शीर्षमुत मारयामि वा।
अलं तवैतेन पलायितेन मुमूर्षुर्यो भवति न स खलु जीवति॥] सिर को मैं मारना चाहता हूं वह भागने पर भी बच नहीं पाता।

वसन्तसेना—अज्ज अबला क्खु अहम्। [आर्य अबला खल्वहम्।]

विटः—अत एव ध्रियसे। इसीलिए अभी तक जिन्दा हो।

शकारः—अदो ज्जेव ण मालीअशि। [अत एव न मार्यसे।]

वसन्तसेना—(स्वगतम्) कधं अणुणओ वि शे भअं उप्पादेदि। भोदु। एव्वं दाव। (प्रकाशम्) अज्ज इमादो किंपि अलंकरणं तक्कीअदि। [कथमनुनयोऽप्यस्य भयमुत्पादयति। भवतु। एवं तावत्।... आर्य अस्मात्किमप्यलंकरणं तर्क्यते।]

विटः—शान्तम्¹। भवति वसन्तसेने न पुष्पमोषमर्हत्युद्यानलता। तत्कृतमलंकरणैः। Re

वसन्तसेना—ता किं क्खु दाणिम्। [तत्किं खल्विदानीम्।]

शकारः—हगे वरपुलिशमणुश्शे² वाशुदेवके कामइदव्वे। [अहं वरपुरुषमनुष्यो वासुदेवः कामयितव्यः।] तुम्हारे द्वारा मुझे प्रेम किया जाना चाहिए।

Vasantasenā :—Sir, I [am] indeed a [helpless] woman!

Viṭa :—Hence alone, you [still] live!

Śakāra :—Hence alone, you are not being killed!

Vasantasenā :—(*To herself*) How, even his courtesy [or propitiation] creates terror [in me]! Well, [I shall do] just thus. (*Aloud*) Sir, is some ornament or other being sought from this [person, that is, me] ?

Viṭa :—God forbid [lit. peace]! Lady, Vasantasenā, a garden-creeper does not deserve to be robbed of [its] blossoms. So, away with [that is, speak not of] the ornaments!

Vasantasenā :—Then what indeed [is it] now [that you harass me for] ?

Śakāra :—I, an excellent person and a human being, [a veritable] Vāsudeva ought to be made love to [by you].

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१ शान्तं पापम्। २ वेरपुलिशे मणुश्शे।

वसन्तसेना—(सक्रोधम्) शन्तं शन्तम्। अवेहि। अणज्जं मन्तेसि। [शान् शान्तम्। अपेहि। अनार्यं मन्त्रयासि।]

शकारः—([१]संतालिकं विहस्य) भावे भावे पेक्ख दाव। [२]मं अन्तलेण शुशिणिद्धा एशा गणिआदालिआ णम्। जेण मं भणादि—एहि। शन्तेशि किलिन्तेशि त्ति। हगे ण गामन्तलं ण णगलन्तलं वा गडे। अज्जुके शवामि भावश्श शीशं अत्तणकेहिं पादेहिं। तव जेव पश्चाणुपाश्चिआए आहिण्डन्ते शन्ते किलिन्ते म्हि शंवुत्ते। [भाव भाव प्रेक्षस्व तावत्। मामन्तरेण सुस्निग्धैषा गणिकादारिका ननु। येन मां भणाति—एहि। श्रान्तोऽसि। क्लान्तोऽसि इति। अहं न ग्रामान्तरं न नगरान्तरं वा गतः। भट्टालिके शपे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम्। तवैव पृष्ठानुपृष्ठिकयाहिण्डमानः श्रान्तः क्लान्तोऽस्मि संवृत्तः।]

extremely affectionate

form of oath

विटः—(स्वगतम्) अये कथं शान्तमित्यभिहिते श्रान्त इत्यवगच्छति मूर्खः। (प्रकाशम्) वसन्तसेने वेशवासविरुद्धमभिहितं भवत्या। पश्य

युवक जन ही गणिका के सहायक होते हैं- ऐसा तुम्हें सोचना चाहिए- अपना मार्ग नहीं भूलना चाहिए।

तरुणजनसहायश्चिन्त्यतां वेशवासो
विगणय गणिका त्वं मार्गजाता लतेव।
वहसि हि धनहार्यं पण्यभूतं शरीरं
सममुपचर भद्रे सुप्रियं [३]चाप्रियं च॥ ३१॥

Vasantasenā :—(*Indignantly*) Shut up! Stop! Get away. You talk of something unworthy!

Śakāra :—(*Laughing while clapping his hands*) Bhāva, Bhāva, just see. I say, this courtezan-girl [is] extremely (*su*) affectionate towards me, so that [she] says to me—'Come on, you are tired, you are fatigued.' [Now] I have not gone to another village or to another city. Lady, I swear by the head of Bhāva, [and] by my own feet, that I have become tired [and] fatigued, wandering about close upon your heels alone!

Viṭa :—(*To himself*) Oh, how [this] fool understands 'fatigued' when [she] has said 'Shut up'. (*Aloud*) Vasantasenā, your ladyship has said [something] contrary to [your] stay in the Courtezan-square. See—

> Let it be borne in mind that the stay in the Courtezan-quarters [that is, a courtezan's life] has young men as helpers. Note that you, a courtezan [are] like a creeper grown on the way-side. You again possess a body kept for sale [and] to be secured by wealth. Good lady, wait upon [therefore] equally one very agreeable and one disagreeable [to you]! (31)

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[१] सहस्ततालं। [२] मं dropped. [३] चाप्रियं वा।

अपि च

वाप्यां स्नाति विचक्षणो द्विजवरो मूर्खोऽपि वर्णाधमः मयूर द्वारा
फुल्लां नाम्यति वायसोऽपि हि लतां या नामिता बर्हिणा।
ब्रह्मक्षत्रविशस्तरन्ति च यया नावा तयैवेतरे
त्वं वापीव लतेव नौरिव जनं वेश्यासि सर्वं भज ॥ ३२ ॥

वसन्तसेना—गुणो क्खु अणुराअस्स कारणम् ण उण बलक्कारो। [गुणः खल्वनुरागस्य कारणम् न पुनर्बलात्कारः।]

शकारः—भावे भावे एशा गब्भदाशी कामदेवाअदणुज्जाणादो पहुदि ताह दलिद्दचालुदत्ताह अणुलत्ता ण मं कामेदि। वामदो तश्श घलम्। जधा तव मम अ हत्थादो ण एशा पलिब्भंशादि तधा कलेदु भावे। [भाव भाव एषा गर्भदासी कामदेवायतनोद्यानात्प्रभृति तस्य दरिद्रचारुदत्तस्यानुरक्ता न मां कामयते। वामतस्तस्य गृहम्। यथा तव मम च हस्तान्नैषा परिभ्रश्यति तथा करोतु भावः।]

विटः—(स्वगतम्) यदेव परिहर्तव्यं तदेवोदाहरति मूर्खः। कथं वसन्तसेनार्यचारुदत्तमनुरक्ता। सुष्ठु खल्विदमुच्यते—रत्नं रत्नेन संगच्छते इति। तद्गच्छतु। किमनेन मूर्खेण। (प्रकाशम्) काणेलीमातः वामतस्तस्य सार्थवाहस्य गृहम्।

And further,

A well-versed eminent Brāhmaṇa as also an idiot of the lowest caste—[both] bathe in [the same] well; even a crow again bends down the same blossomed creeper that was bent down by a pea-cock; by the same boat by which Brāhmaṇas, Kṣatriyas and Vaiśyas cross over [the river], cross the others [that is, the Śūdras]. You are a courtezan, like the well, like the creeper, like the boat; [so], wait upon all people [without discrimination]. (32)

Vasantasenā :—Merit indeed [is] the cause [or inspirer] of love, not again, force.

Śakāra :—Bhāva, Bhāva, this slave-by-birth deeply attached to that poor Cārudatta, since [her visit to] the garden of the Kāmadeva temple, does not love me. His house [is] to the left. So, let Bhāva so arrange that this one does not slip away from your [his] or my hands.

Viṭa :—(*To himself*) [This] fool is relating the very thing that ought to be kept back. What, Vasantasenā [is] deeply attached to the noble Cārudatta! It is indeed well said—'A gem is united with a gem.' So, let her go. What

शकारः—अध इं । वामदो तश्श घलम् । [अथ किम् । वामतस्तस्य गृहम् ।]

वसन्तसेना—(स्वगतम्) अम्महे । वामदो तस्स गेहं त्ति जं सच्चं अवरज्झन्तेण वि दुज्जणेण उवकिदम् जेण पिअशङ्गमं पाविदम्¹ । [आश्चर्यम् वामतस्तस्य गृहमिति यत्सत्यम् अपराध्यतापि दुर्जनेनोपकृतम् येन प्रियसंगमः प्रापितः ।]

शकारः—भावे भावे बलिए क्खु अन्धआले माशलाशिपविट्टा विअ मशीगुडिआ दीशन्दी ज्जेव पणट्टा वशन्तशेणिआ । [भाव भाव बलीयसि खल्वन्धकारे माषराशिप्रविष्टेव मसीगुटिका दृश्यमानैव प्रनष्टा वसन्तसेनिका ।]

विटः—अहो बलवानन्धकारः । तथाहि ।

आलोकविशाला मे सहसा तिमिरप्रवेशविच्छिन्ना ।
उन्मीलितापि दृष्टिर्निमीलितेवान्धकारेण ॥ ३३ ॥

अपि च

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ ३४ ॥

शकारः—भावे भावे अण्णेशामि वशन्तशेणिअम् । [भाव भाव अन्विष्यामि वसन्तसेनिकाम् ।]

[have I to do] with this fool ? (*Aloud*) Son of Kāṇelī, [is] the house of that big merchant to the left ?

Śakāra :—Just so. His house [is] to the left.

Vasantasenā :—(*To herself*) Ah ! To speak the truth, by [saying] that his house [is] to the left, the wicked fellow, although offending [me] has [actually] obliged [me] in that, union with [my] beloved has been accomplished.

Śakāra :—Bhāva, Bhāva, in [the] pitchy darkness indeed, has disappeared [or, been quite lost] Vasantasenā, while just being seen, like a small ball of soot entering into a heap of black beans.

Viṭa :—Oh ! [How] dense [is the] darkness ! For,

My eye [sight], reaching far, when there is light, [but] suddenly cut off by entering into gloom, although fully opened up, is as though closed up by darkness ! (33)

And further,

Darkness is, as though, besmearing the limbs; the sky is, as though, showering forth [black] collyrium; the eye-sight, like service of an unworthy person, has become fruitless ! (34)

Śakāra :—Bhāva, Bhāva ! I shall make a search for Vasantasenā.

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१ पाविदा

विटः—काणेलीमातः अस्ति किंचिच्चिह्नं यदुपलक्षयसि ।

शकारः—भावे भावे किं विअ । [भाव भाव किमिव ।]

विटः—भूषणशब्दं सौरभ्यानुविद्धं माल्यगन्धं वा ।

शकारः—शुणामि मल्लगन्धम् । अन्धआलपूलिदाए उण णाशिआए ण शुव्वत्तं पेक्खामि भूशणशद्दम् । [शृणोमि माल्यगन्धम् । अन्धकारपूरितया पुनर्नासिकया न सुव्यक्तं पश्यामि भूषणशब्दम् ।]

विटः—(जनान्तिकम्) वसन्तसेने

कामं प्रदोषतिमिरेण न दृश्यसे त्वं
सौदामनीव जलदोदरसंधिलीना ।
त्वां सूचयिष्यति तु माल्यसमुद्भवोऽयं
गन्धश्च भीरु मुखराणि च नूपुराणि ॥ ३५ ॥

श्रुतं वसन्तसेने ।

वसन्तसेना—(स्वगतम्) सुदं गहिदं अ । (नाट्येन नूपुराण्युत्सार्य माल्यानि चापनीय किंचित्परिक्रम्य हस्तेन परामृश्य) अम्मो भित्तिपरामरिससूइदं पक्खदुआरअं क्खु एदम् । जाणामि अ संजोएण गेहस्स संवुदं पक्खदुआरअम् । [श्रुतं गृहीतं च ।...अहो भित्तिपरामर्शसूचितं पक्षद्वारकं खल्वेतत् । जानामि च संयोगेन गेहस्य संवृतं पक्षद्वारकम् ।]

Viṭa :— Son of Kāṇelī, is there any indication [about her] which you notice ?

Śakāra :—Bhāva, Bhāva ! What like ?

Viṭa :—The tinkling of the ornaments or the scent of the garlands, blended with sweet fragrance.

Śakāra :—I hear the scent of the garlands, but I cannot see quite distinctly the tinkling of the ornaments with [my] nose filled with darkness.

Viṭa :—(*Aside*) Vasantasenā !

True, you are not seen owing to the evening gloom, like the lightning lying low in the gap of the cloud-interior; but this scent again arising from the garlands would point out to you [and O] timid one, the anklets likewise [are] noisy. (35)

Did you hear, Vasantasenā ?

Vasantasenā :—(*To herself*) I have heard and [also] understood. (*Gesticulating pulling up her anklets and taking off the garlands, moving about a little, and feeling by the hand*) Ah ! This [is] indeed a side-door indicated by the feel about the wall.

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१ संधिलीना ।

चारुदत्तः—वयस्य समाप्तजपोऽस्मि । तत्सांप्रतं गच्छ । मातृभ्यो बलिमुपहर ।

विदूषकः—भो ण गमिस्सम् । [भोः न गमिष्यामि ।]

१ **चारुदत्तः**—धिक्कष्टम् ।

दारिद्र्यात्पुरुषस्य बान्धवजनो वाक्ये न संतिष्ठते
सुस्निग्धा विमुखीभवन्ति सुहृदः स्फारीभवन्त्यापदः ।
सत्त्वं ह्रासमुपैति शीलशशिनः कान्तिः परिम्लायते
पापं कर्म च यत्परैरपि कृतं तत्तस्य संभाव्यते ॥ ३६ ॥

अपि च

संगं नैव हि कश्चिदस्य कुरुते संभाषते नादरा-
त्संप्राप्तो गृहमुत्सवेषु धनिनां सावज्ञमालोक्यते ।
दूरादेव महाजनस्य विहरत्यल्पच्छदो लज्जया
Re मन्ये निर्धनता प्रकाममपरं षष्ठं महापातकम् ॥ ३७ ॥

अपि च

And I know by the joining [of the panes] that the side-door of the house is closed up.

Cārudatta :—Friend, I have finished the muttering of the Mantras. So, go now ; offer oblation to the Mothers.

Vidūṣaka :—Oh, I will not go.

Cārudatta :—Fie ! Alas !

Owing to [his] poverty, a man's relatives do not stand by [or, act up to his] words ; [his] extremely intimate friends turn [their] faces away [from him] ; miseries multiply ; [his] spirit declines ; the lustre of the moon in the form of [his] character fades away ; and what sinful deed is done even by others is attributed to [or, regarded as possibly done by] him. (36)

And further,

No one, verily, keeps company with him, or converses respectfully [with him]; when gone to the mansions of the wealthy on festive occasions, he is looked down upon with contempt ; having [only] scanty clothing, he moves about only at a distance from the big people, owing to shame ; I willingly consider pennilessness as another sixth great sin ! (37)

And further,

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१ सहसा ।

दारिद्र्य शोचामि भवन्तमेवमस्मच्छरीरे सुहृदित्युषित्वा ।
विपन्नदेहे मयि मन्दभाग्ये ममेति चिन्ता क्व गमिष्यसि त्वम् ॥ ३८ ॥

विदूषकः—(सवैलक्ष्यम्) भो वअस्स जइ मए गन्तव्वम् ता एसा वि मे सहाइणी रदणिआ भोदु । [भो वयस्य यदि मया गन्तव्यम् तदेषापि मम सहायिनी रदनिका भवतु ।]

चारुदत्तः—रदनिके मैत्रेयमनुगच्छ ।

चेटी—जं अज्जो आणवेदि । [यदार्य आज्ञापयति ।]

विदूषकः—भोदि रदणिए गेण्ह बलिं पदीवं अ । अहं अपावुदं पक्खदुआरअं करेमि । [भवति रदनिके गृहाण बलिं प्रदीपं च । अहमपावृतं पक्षद्वारकं करोमि ।]
(तथा करोति)

वसन्तसेना—मम अब्भुववत्तिणिमित्तं विअ अवावुदं पक्खदुआरअम् । ता जाव पविसामि । (दृष्ट्वा) हन्द्धी हन्द्धी । कधं पदीवो । [ममाभ्युपपत्तिनिमित्तमिवापावृतं पक्षद्वारकम् । तद्यावत्प्रविशामि । ...हा धिक् हा धिक् । कथं प्रदीपः ।]
(पटान्तेन निर्वाप्य प्रविष्टा)

चारुदत्तः—मैत्रेय किमेतत् ।

विदूषकः—अवावुदपक्खदुआरएण पिण्डीभूदेण वादेण णिव्वाविदो पदीवो ।

[O] Poverty! I feel sorry for you—having stayed thus in our body like a friend, where would you be going when I, luckless that I am, have [my] body done up?—this [is] my anxiety! (38)

Vidūṣaka :—(*With embarrassment*) O friend, if I must go, then let this Radanikā also be my companion [that is, accompany me].

Cārudatta :—Radanikā, follow Maitreya.

Ceṭī :—As the noble one commands.

Vidūṣaka :—Worthy [or, lady] Radanikā, take the oblation and the lamp. I shall unfasten the side-door. [*Does accordingly*

Vasantasenā :—The side-door has been unfastened as though for the purpose of favouring [or, receiving] me. So, I shal just enter. (*Seeing*) Alas! Oh, the pity of it! How, a lamp!

[*Putting out the lamp with the skirt of her garment, goes in*

Cārudatta :—Maitreya, what [is] this?

Vidūṣaka :—The lamp has been extinguished by the wind coming in a gust owing to the side-door being opened. Worthy

भोदि रदणिए णिक्कम तुमं पक्खदुआरएण। अहंवि अब्भन्तरचदुस्सालादो पदीवं पज्जालिअ आअच्छामि । [अपावृतपक्षद्वारेण पिण्डीभूतेन वातेन निर्वापितः प्रदीपः। भवति रदनिके निष्काम त्वं पक्षद्वारकेण । अहमप्यभ्यन्तरचतुःशालातः प्रदीपं प्रज्वाल्यागच्छामि ।]

(इति निष्क्रान्तः)

शकारः—भावे भावे अण्णेशामि वशन्तशेणिअम् । [भाव भाव अन्वेषयामि वसन्तसेनिकाम् ।]

विटः—अन्विष्यतामन्विष्यताम् ।

शकारः—(तथा कृत्वा) भावे भावे गहिदा गहिदा । [भाव भाव गृहीता गृहीता ।]

विटः—मूर्ख नन्वहम् ।

शकारः—इदो दाव भविअ एअन्ते भावे चिट्ठदु । (पुनरन्विष्य चेटं गृहीत्वा) भावे भावे गहिदा गहिदा । [इतस्तावद्भूत्वा एकान्ते भावस्तिष्ठतु । ...भाव भाव गृहीता गृहीता ।।

चेटः—भट्टके चेडे हगे । [भट्टारक चेटोऽहम् ।]

शकारः—इदो भावे इदो चेडे । भावे चेडे चेडे भावे । तुम्हे दाव एअन्ते चिट्ठ । (पुनरन्विष्य रदनिकां केशेषु गृहीत्वा) भावे भावे शंपदं गहिदा गहिदा वशन्तशेणिआ ।

Radanikā, you get out by the side-door. I, on my part, would come, having lighted the lamp from the inner quadrangle. [*Exit*

Śakāra :—Bhāva, Bhāva, I shall make a search for Vasantasenā !

Viṭa :—Search on, search on.

Śakāra :—(*Doing accordingly*) Bhāva, Bhāva, [she is] caught, caught !

Viṭa :—Fool, [it is] I surely.

Sakāra :—Just going to this side, let Bhāva stay on in a corner. (*Searching again, and taking hold of* Ceṭa) Bhāva, Bhāva, [she is] caught, caught !

Ceṭa :—Master, [it is] I, Ceṭa.

Śakāra :—Here, Bhāva; here Ceṭa. Bhāva, Ceṭa; Ceṭa, Bhāva. Both of you, stay on just in a corner. (*Again searching, grasping* Radanikā *by the hair*) Bhāva, Bhāva, now [is] caught. [definitely] caught Vasantasenā.

अन्धआले पलाअन्ती मल्लगन्धेण शूइदा ।
[1]केशविन्दे पलामिट्टा चाणक्केणेव्व दोव्वदी ॥ ३९ ॥

[इतो भावः इतश्चेटः । भावश्चेटः चेटो भावः । युवां तावदेकान्ते तिष्ठतम् ।
...भाव भाव सांप्रतं गृहीता गृहीता वसन्तसेनिका ।
अन्धकारे पलायमाना माल्यगन्धेन सूचिता ।
केशवृन्दे परामृष्टा चाणक्येनेव द्रौपदी ॥]

विटः—एषासि वयसो दर्पात्कुलपुत्रानुसारिणी ।
केशेषु कुसुमाढ्येषु सेवितव्येषु कर्षिता ॥ ४० ॥

शकारः-एशाशि वाशू शिलशि ग्गहीदा केशेशु वालेशु शिलोलुहेशु ।
अक्कोश विक्कोश लवाहिचण्डं शंभुं शिवं शंकलमीशलं वा ॥४१॥

[एषासि वासु शिरसि गृहीता केशेषु वालेषु शिरोरुहेषु ।
आक्रोश विक्रोश लपाधिचण्डं शंभुं शिवं शंकरमीश्वरं वा ॥]

रदनिका—(सभयम्) किं अज्जमिस्सेहिं ववसिदम् । [किमार्यमिश्रैर्व्यवसितम् ।]

विटः—काणेलीमातः अन्य एवैष स्वरसंयोगः ।

शकारः—भावे भावे जधा दहिशरपालिलुद्धाए मज्जालीए शलपलिवत्ते होदि तधा दाशीए धीए शलपलिवत्ते कडे । [भाव भाव यथा दधिशरपरिलुब्धाया मार्जारिकायाः स्वरपरिवृत्तिर्भवति तथा दास्याःपुत्र्या स्वरपरिवृत्तिः कृता ।]

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fleeing away in the darkness, betrayed [or, indicated] by the scent of garlands, taken hold of by the mass of hair, like Draupadī by Cāṇakya. (39)

Viṭa :—

Here are you dragged by the hair rich [that is, decorated] with flowers, and fit to be honoured,—you going after, through the pride of youth, a nobly-born person. (40)

Śakāra :—

Here are you, girl, taken hold of, by [your] head, hair, locks, tresses; shout out, scream, cry loudly enough for Śambhu, Śiva, Śaṅkara or Īśvara! (41)

Radanikā :—(*With fear*) What are [you] honourable gentlemen bent upon doing [or driving at]?

Viṭa :—Son of Kāṇelī, quite different [is] this voice!

Śakāra :—Bhāva, Bhāva, just as there is the change of voice of a she-cat greedy of the cream of curds, so has been effected a change of voice by [this] daughter of a whore.

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[1] केशहस्ते ।

विटः—कथं स्वरपरिवर्तः कृतः । अहो चित्रम् । अथवा किमत्र चित्रम् ।

इयं रङ्गप्रवेशेन कलानां चोपशिक्षया ।
वञ्चनापण्डितत्वेन स्वरनैपुण्यमाश्रिता ॥ ४२ ॥

(प्रविश्य) **विदूषकः**—ही ही भोः पदोसमन्दमारुदेण पसुबन्धोवणीदस्स विअ छागलस्स हिअअम् फुरफुराअदि पदीवो । (उपसृत्य रदनिकां दृष्ट्वा) भो रदणिए । [आश्चर्यं भोः प्रदोषमन्दमारुतेन पशुबन्धोपनीतस्येव छागलस्य हृदयम् फुरफुरायते प्रदीपः । ...भो रदनिके ।]

शकारः—भावे भावे मणुश्शे मणुश्शे । [भाव भाव मनुष्यो मनुष्यः ।]

विदूषकः—जुत्तं णेदम्[1] सरिसं णेदम्[1] जं अज्जचारुदत्तस्स दलिद्ददाए संपदं परपुरिसा गेहं पविशन्ति[2] । [युक्तं नेदम् सदृशं नेदम् यदार्यचारुदत्तस्य दरिद्रतया सांप्रतं परपुरुषा गेहं प्रविशन्ति ।]

रदनिका—अज्ज मित्तेअ पेक्ख मे परिहवम् । [आर्य मैत्रेय प्रेक्षस्व मे परिभवम् ।]

विदूषकः—किं तव परिहवो । आदु अम्हाणम् । [किं तव परिभवः । अथवास्माकम् ।]

रदनिका—णं तुम्हाणं ज्जेव । [ननु युष्माकमेव ।]

विदूषकः—किं एसो बलक्कारो । [किमेष बलात्कारः ।]

Viṭa:—What, [by her] has been effected a change of voice! How strange! Or, what [is] there strange [about it] ?

Owing to practice on the stage and by the training in the arts, this one has attained to a skilful use of the voice, by [her] proficiency in deception. (42)

(*Entering*) **Vidūṣaka** :—Ha ! Ha ! Oh ! By the gentle evening breeze is fluttering up the lamp, like the heart of a goat brought near the slaughter-post [at the sacrifice] ! (*Approaching, beholding* Radanikā) O Radanikā !

Śakāra :—Bhāva, Bhāva ! A man, a man.

Vidūṣaka :—This [is] not proper, this [is] not becoming that, as a result of the noble Cārudatta's poverty strangers should now be entering [his] house !

Radanikā :—Noble Maitreya, look at [this] insult [offered] to me !

Vidūṣaka :—What ! Insult to you or to us ?

Radanikā :—Surely, to yourselves alone !

Vidūṣaka :—Is this violence [done to you] ?

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[1] ण्णेदम् । [2] पवेसीअन्ति ।

रदनिका—अध इं। [अथ किम्।]

विदूषकः—सच्चम्। [सत्यम्।]

रदनिका—सच्चम्। [सत्यम्।]

विदूषकः—(सक्रोधं दण्डकाष्ठमुद्यम्य) मा दाव। भो सके गेहे कुक्कुरो वि दाव चण्डो भोदि किं उण अहं बम्हणो। ता एदिणा अम्हारिसजणभाअधेअकुडिलेन दण्डकट्ठेण दुट्ठस्स विअ सुक्खाणवेणुअस्स मत्थअं दे पहारेहिं कुट्टइस्सम्। [मा तावत्। भोः स्वके गेहे कुक्कुरोऽपि तावच्चण्डो भवति किं पुनरहं ब्राह्मणः। तदेतेनास्मादृशजनभागधेयकुटिलेन दण्डकाष्ठेन दुष्टस्येव शुष्कवेणुकस्य मस्तकं ते प्रहारैः कुट्टयिष्यामि।]

विटः—महाब्राह्मण मर्षय मर्षय।

विदूषकः—(विटं दृष्ट्वा) ण एत्थ एसो अवरज्झदि। (शकारं दृष्ट्वा) एसो क्खु एत्थ अवरज्झदि। अरे रे राअसालअ संट्ठाणअ दुज्जण दुम्मणुस्स जुत्तं णेदम्। जइ वि णाम तत्तभवं अज्जचारुदत्तो दलिद्दो संवुत्तो ता किं तस्स गुणेहिं ण अलंकिदा उज्जइणी। जेण तस्स गेहं पविसिअ परिअणस्स ईरिसो उवमद्दो करीअदि।

Radanikā :—Just so.

Vidūṣaka :—Sure [or, true] ?

Radanikā :—Sure !

Vidūṣaka :—(*Angrily raising his wooden staff*) [You must] not [act] thus. Oh, in his own abode, even a dog becomes for the matter of that, terrifying; what then of me, a Brāhmaṇa ? So, with this wooden staff crooked [also, perverse] like the fortune of people like us, I shall batter down your head with blows, like the top of a bad [or, damaged] dry bamboo.

Viṭa :—Pardon, great Brāhmaṇa, pardon.

Vidūṣaka :—(*Beholding* Viṭa) Not this one is the offender in this case. (*Beholding* Śakāra) *This one* indeed is the offender. O you king's brother-in-law, Saṁsthānaka, villain, wicked man, this [is] not proper—even if it be granted that the worthy noble Cārudatta has become a pauper, is it not that by his merits has been adorned Ujjayinī ?—that such insult is offered to [his] servants, [by one] having entered his house ?

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१ णेदम्।

मा दुग्गदोत्ति परिहवो णत्थि कअन्तस्स दुग्गदो णाम।
चारित्तेण विहीणो अड्ढो वि अ दुग्गदो होइ ॥ ४३ ॥

[नात्रैषोऽपराध्यति। ... एष खल्वत्रापराध्यति। अरे रे राजश्यालक संस्थानक दुर्जन दुर्मनुष्य युक्तं नेदम्। यद्यपि नाम तत्रभवानार्यचारुदत्तो दरिद्रः संवृत्तः तत्किं तस्य गुणैर्नालंकृतोज्जयिनी। येन तस्य गृहं प्रविश्य परिजनस्येदृश उपमर्दः क्रियते।

मा दुर्गत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम।
चारित्र्येण विहीन आढ्योऽपि च दुर्गतो भवति॥]

विटः—(सवैलक्ष्यम्) महाब्राह्मण मर्षय मर्षय। अन्यजनशङ्कया खल्विदमनुष्ठितम् न दर्पात्। पश्य

सकामान्विष्यतेऽस्माभिः

विदूषकः—किं इअम्। [किमियम्।]

विटः—शान्तं पापम्।

काचित्स्वाधीनयौवना।
सा नष्टा[1] शङ्कया तस्याः प्राप्तेयं शीलवञ्चना ॥ ४४ ॥

सर्वथा इदमनुनयसर्वस्वं गृह्यताम्। (इति खड्गमुत्सृज्य कृताञ्जलिः पादयोः पतति)

Let there be [offered] no insult [simply] because [a person is] poor [or, in bad circumstances]; there is indeed no one poor for [that is, in the eyes of] Fate. One, even though prosperous, [but] devoid of character, becomes [that is, is counted as] poor for the matter of that. (43)

Viṭa :—(*With embarrassment and shame*) Great Brāhmaṇa, pardon, pardon. This was indeed done, owing to [our] mistaking [her] for some other person, not through arrogance. See—

A woman in love is being searched by us,

Vidūṣaka :—What, this one ?

Viṭa :—God forbid !

some one, [who is] the mistress of [her] youth; she has disappeared, and owing to mistaking [this one] for her, there has resulted this violation of character [or, breach of decorum] ! (44)

Anyway, let this all-in-all of supplication [that is, profuse apology] be accepted.

[*Dropping his sword and folding his hands, falls at his feet*

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[1] भ्रष्टा।

विदूषकः—सप्पुरिस उट्ठेहि उट्ठेहि। अआणन्तेण मए तुमं उवालद्धे। संपदं उण जाणन्तो अणुणेमि। [सत्पुरुष उत्तिष्ठोत्तिष्ठ। अजानता मया त्वमुपालब्धः। सांप्रतं पुनर्जानन्ननुनयामि।]

विटः—ननु भवानेवात्रानुनेयः। तदुत्तिष्ठामि समयतः।

विदूषकः—भणादु भवम्। [भणतु भवान्।]

विटः—यदीमं वृत्तान्तमार्यचारुदत्तस्य नाख्यास्यसि।

विदूषकः—ण कधइस्सम्। [न कथयिष्यामि।]

विटः—एष ते प्रणयो विप्र शिरसा धार्यते मया।
गुणशस्त्रैर्वयं येन शस्त्रवन्तोऽपि निर्जिताः॥ ४५॥

शकारः—(सासूयम्) किंणिमित्तं उण भावे एदश्श दुट्ठबडुअश्श किविणअञ्जलिं कडुअ पाएशु णिवडिदे। [किंनिमित्तं पुनर्भाव एतस्य दुष्टबटुकस्य कृपणाञ्जलिं कृत्वा पादयोर्निपतितः।]

विटः—भीतोऽस्मि।

शकारः—कश्श तुमं भीदे। [कस्मात्त्वं भीतः।]

Vidūṣaka :—Good man, rise, rise. You have been blamed by me unknowingly. Now however knowing [the true facts] I apologise [to you].

Viṭa :—I say, [it is] indeed your honour that should be apologised to, in this case. So, I shall rise up on [one] condition.

Vidūṣaka :—You may speak out.

Viṭa :—That you would not communicate this incident to the noble Cārudatta.

Vidūṣaka :—I shall not tell.

Viṭa :—Here this favour of yours, [O] Brāhmaṇa, is held on the head by me, [you] by whom, we, though possessed of [actual] weapons, have been conquered by weapons in the form of virtues ! (45)

Śakāra :—(*With envy*) For what reason [O] Bhāva, did you again fall at the feet of this wicked brat, folding [your] hands in humiliation ?

Viṭa :—I was afraid.

Śakāra :—Of what [were] you afraid ?

६ **विट:**—तस्य चारुदत्तस्य गुणेभ्यः ।

शकार:—के तश्श गुणा जश्श गेहं पविशिअ अशिदव्वं पि णत्थि ।
[के तस्य गुणा यस्य गृहं प्रविश्याशितव्यमपि नास्ति ।]

९ **विट:**—मा मैवम् ।

सोऽस्मद्विधानां प्रणयैः कृशीकृतो न तेन कश्चिद्विभवैर्विमानितः ।
निदाघकालेष्विव सोदको ह्रदो नृणां स तृष्णामपनीय शुष्कवान् ॥ ४६ ॥

शकार:—(सामर्षम्) के शे गब्भदासीए पुत्ते ।

शूले विक्कन्ते पण्डवे शेदकेदू पुत्ते लाधाए लावणे इन्ददत्ते ।
आहो कुन्तीए तेण लामेण जादे अश्शत्थामे धम्मपुत्ते जडाऊ ॥ ४७ ॥

[कः स गर्भदास्याः पुत्रः ।

शूरो विक्रान्तः पाण्डवः श्वेतकेतुः पुत्रो राधाया रावण इन्द्रदत्तः ।
३ आहो कुन्त्यां तेन रामेण जातः अश्वत्थामा धर्मपुत्रो जटायुः ॥]

विट:—मूर्ख आर्यचारुदत्तः खल्वसौ ।

दीनानां कल्पवृक्षः स्वगुणफलनतः सज्जनानां कुटुम्बी
आदर्शः शिक्षितानां सुचरितनिकषः शीलवेलासमुद्रः ।

Viṭa :—Of the virtues of that Cārudatta.

Śakāra :—What virtues his, on entering whose house, [one finds] there is nothing even to eat ?

Viṭa :—[Say] not, not thus.

He has been impoverished [lit. made thin] by [granting] requests of [people] like us ; by him has not been despised any one, on account of [his] riches. Like a well full of water, in the summer seasons, has he become dried up, by relieving the thirst of men. (46)

Śakāra :—(*With indignation*) Who [is] he, the son of a slave-by-birth ? [Is he]

the brave, heroic son of Paṇḍu, Śvetaketu, [or] the son of Rādhā, Rāvaṇa, [or] Indradatta [or, born of favour from Indra] ? Or Aśvatthāman, born of Kuntī from that Rāma, [or] Jaṭāyu, the son of Dharma ? (47)

Viṭa :—Fool, he [is] indeed [no other than] the noble Cārudatta—

The wish-fulfilling tree bent down by the fruit in the form of his virtues, for the poor ; a patriarch house-holder for the good men ; a mirror [that is, an ideal to look to] for the educated ; a touch-stone for excellent character ; a sea with the

सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो
ह्येकः श्लाघ्यः स जीवत्यधिकगुणतया चोच्छ्वसन्तीव चान्ये ॥४८॥ O imp

तदितो गच्छामः ।

शकारः—अगेण्हिअ वशन्तशेणिअम् । [अगृहीत्वा वसन्तसेनिकाम् ।] 3

विटः—नष्टा वसन्तसेना ।

शकारः—कधं विअ । [कथमिव ।]

विटः—अन्धस्य दृष्टिरिव पुष्टिरिवातुरस्य
मूर्खस्य बुद्धिरिव सिद्धिरिवालसस्य ।
स्वल्पस्मृतेर्व्यसनिनः परमेव विद्या
त्वां प्राप्य सा रतिरिवारिजने प्रनष्टा ॥ ४९ ॥ 3

शकारः—अगेण्हिअ वशन्तशेणिअं ण गमिश्शम् । [अगृहीत्वा वसन्तसेनिकां न गमिष्यामि ।]

विटः—एतदपि न श्रुतं त्वया ।

आलाने गृह्यते हस्ती वाजी वल्गासु गृह्यते ।
हृदये गृह्यते नारी यदिदं[1] नास्ति गम्यताम् ॥ ५० ॥

shore of [that is, not transgressing] moral conduct; a doer of good [or honour]; never a despiser; a treasure of manly virtues; possessed of courteous and liberal spirit—He alone worthy of respect, lives, owing to [his] being possessed of a plethora of virtues; while others are as though [simply] letting off breath ! (48) O

So, let us go away from here.

Śakāra :—Without taking [with us] Vasantasenā ?

Vita :—Lost [is] Vasantasenā.

Śakāra :—How possibly ?

Viṭa :—

Like the sight of a blind man, like the [bodily] growth of a sick person, like the intellect of a fool, like the success of an idler, like the highest [Ātman] knowledge of one of weak memory and vicious, like love in the case of an inimical person, has she completely (*pra*) disappeared, after having met you. (49)

Śakāra :—Without taking Vasantasenā, I will not go.

Viṭa :—Has not [again] been heard by you even this ?

An elephant is held by the tying chain; a horse is held by the reins; a woman is held [that is, won] by the heart; because this is not [in you], go away please. (50)

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[1] यदीदं ।

शकारः—यादि गच्छशि गच्छ तुमम्। हगे ण गमिश्शम्। [यादि गच्छसि गच्छ त्वम्। अहं न गमिष्यामि।]

विटः—एवम्। गच्छामि। (इति निष्क्रान्तः)

शकारः—गडे खु भावे अभावम्। (विदूषकमुद्दिश्य) अले काकपदशीशमश्तका दुट्टबडुआ उवविश उवविश। [गतः खलु भावोऽभावम्।...अरे काकपदशीर्षमस्तक दुष्टबटुक उपविशोपविश।]

विदूषकः—उववेसिदा ज्जेव अम्हे। [उपवेशिता एव वयम्।]

शकारः—केण। [केन।]

विदूषकः—कअन्तेण। [कृतान्तेन।]

शकारः—उट्ठेहि उट्ठेहि। [उत्तिष्ठोत्तिष्ठ।]

विदूषकः—उट्ठिस्सामो। [उत्थास्यामः।]

शकारः—कदा। [कदा।]

विदूषकः—जदा पुणो वि देव्वं अणुऊलं भविस्सादि। [यदा पुनरपि दैवमनुकूलं भविष्यति।]

शकारः—अले लोद लोद। [अरे रुदिहि रुदिहि।]

विदूषकः—रोदाविदा ज्जेव अम्हे। [रोदिता एव वयम्।]

शकारः—केण। [केन।]

Śakāra :—If you [want to] go, go you. I will not go.

Viṭa :—Very well. I am going. [*Exit*

Śakāra :—Bhāva has indeed made [himself] away. (*Addressing* Vidūṣaka) O wicked brat, O one possessing a pate and head with [or, like] a crow-foot mark, sit down, sit down.

Vidūṣaka :—We have been already made to sit [or, trampled] down.

Śakāra :—By whom ?

Vidūṣaka :—By Fate.

Śakāra :—Get up, get up.

Vidūṣaka :—We would get up.

Śakāra :—When ?

Vidūṣaka :—When once again Fate would be favourable.

Śakāra :—Oh, weep, weep.

Vidūṣaka :—We have been already made to weep.

Śakāra :—By whom ?

विदूषकः—दुग्गदीए। [दुर्गत्या।]

शकारः—अले हश हश। [अरे हस हस।]

विदूषकः—हसिस्सामो। [हसिष्यामः।]

शकारः—कदा। [कदा।]

विदूषकः—पुणो वि रिद्धीए अज्जचारुदत्तस्स। [पुनरपि ऋद्ध्यार्यचारुदत्तस्य।]

शकारः—अले डुट्टवडुआ भणेशि मम वअणेग तं दलिद्दचालुदत्तकम्—एशा शशुवण्णा शहिलण्णा णवणाडअदंशणुट्ठिदा शुत्तधालि व्व वशन्तशेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं वलक्कालाणुगीअमाणा तुह गेहं पविट्ठा। ता जइ मम हश्ते शअं ज्जेव पट्टाविअ एणं शमप्पेशि तदो अधिअलगे ववहालं विगा लहुं णिज्जादमाणाह तव मए अणुवद्धा पीदी हुविश्शदि। आदु अणिज्जादमाणाह मलगन्तिके वेले हुविश्शदि। अवि अ पेक्ख

Vidūṣaka :—By penury [or, misery].

Śakāra :—Oh, laugh, laugh.

Vidūṣaka :—We shall laugh.

Śakāra :—When ?

Vidūṣaka :—By the prosperity once again of the noble Cārudatta.

Śakāra :—O wicked brat, you shall say in my name, to that beggarly Cārudatta —

‘This courtezan-girl by name Vasantasenā [decked] with gold [ornaments], with aurum [ornaments], like the wife of the Sūtradhāra ready for the exhibition of a new play, deeply attached to you since [you were seen in] the garden of the Kāmadeva temple, has entered your house, while being propitiated by us with force. So, if you, on your own, having sent [her] away would deliver her in my hands, then of you quickly restoring [her] without any judicial proceedings in a court of law, there would be continued love with me; on the other hand, [of you] not restoring [her] there would be enmity terminating [only] at death. And further, note—

कश्चालुका गोम्हडहित्तवेण्टा शाके अ शुक्खे तलिदे हु मंशे।
भत्ते अ हेमन्तिअलत्तिशिद्धे लीणे अ वेलं ण हु होदि पूदी ॥ ५१ ॥

शोइतकं भणेशि लइतकं भणेशि। तधा भणेशि जधा हगे अत्तणकेलिकाए पाशादबालग्गकवोदवालिआए उवविट्ठे शुणामि। अण्णधा जादि भणेशि ता कवालपविट्ठकवित्थगुडिअं विअ मश्तअं दे मडमडाइश्शम्। [अरे दुष्टबटुक भाणिष्यसि मम वचनेन तं दरिद्रचारुदत्तकम्—एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेना नाम गणिकादारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्तास्माभिर्बलात्कारानुनीयमाना तव गेहं प्रविष्टा। तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैनां समर्पयसि ततोऽधिकरणे व्यवहारं विना लघु निर्यातयतस्तव मयानुबद्धा प्रीतिर्भविष्यति। अथवानिर्यातयतो मरणान्तिकं वैरं भविष्याति। अपि च प्रेक्षस्व

कूष्माण्डी.गोमयलिप्तवृन्ता शाकं च शुष्कं तालितं खलु मांसम्।
भक्तं च हैमन्तिकरात्रिसिद्धं लीनायां च वेलायां न खलु भवति पुति ॥

शोभनं भाणिष्यसि सकपटं भाणिष्यसि। तथा भाणिष्यसि यथाहमात्मकीयायां प्रासादबालाग्रकपोतपालिकायामुपविष्टः शृणोमि। अन्यथा यदि भणसि· तदा कपाटप्रविष्टकपित्थगुलिकमिव मस्तकं ते मडमडायिष्यामि।]

विदूषकः—भणिस्सम्। [भणिष्यामि।]

शकारः—(अपवार्य) चेडे गडे शच्चकं ज्जेव भावे। [चेट गतः सत्यमेव भावः।]

चेटः—अध इं। [अथ किम्।]

शकारः—ता शिग्घं अवक्कमम्ह। [तच्छीघ्रमपक्रमावः।]

A pumpkin with [its] stalk besmeared with cow-dung, and a dried vegetable, fried flesh to be sure, and boiled rice cooked during nights in the cold season—these surely do not become putrid even after the lapse of time.' (51)

You shall say [this] well, shall say craftily, shall say [this] in such a way that I seated on the small dove-cot end of my own palace, should hear [it]; if you say otherwise, then I shall [simply] smash down your head, like a round Kapittha fruit caught between [lit. entering] the panels [of a door].

Vidūṣaka :—I shall say [it].

Śakāra :—(*Aside*) Ceṭa, is Bhāva indeed really gone ?

Ceṭa :—Just so.

Śakāra :—Then, let us depart quickly.

चेटः—ता गेण्हदु भट्टके असिम् । [तद्गृह्णातु भट्टारकोऽसिम् ।]

शकारः—तव ज्जेव हश्ते चिट्ठदु । [तवैव हस्ते तिष्ठतु ।]

चेटः—एशे भट्टालके[1] । गेण्हदु णं भट्टके असिम् । [एष भट्टारक । गृह्णात्वेनं भट्टारकोऽसिम् ।]

शकारः—(विपरीतं गृहीत्वा)

णिव्वक्कलं मूलकपेशिवण्णं खन्धेण घेत्तूण अ कोशशुत्तम् ।
कुक्केहि कुक्कीहि अ वुक्कअन्ते जधा शिआले शलणं पलामि ॥ ५२ ॥
[निर्वल्कलं मूलकपेशिवर्णं स्कन्धेन गृहीत्वा च कोशसुप्तम् ।
कुक्कुरैः कुक्कुरीभिश्च बुक्क्यमानो यथा शृगालः शरणं प्रयामि ॥]

(परिक्रम्य निष्क्रान्तौ)

विदूषकः—भोदि रदणिए ण क्खु दे अअं अवमाणो तत्तभवदो चारुदत्तस्स णिवेदइदव्वो । दोग्गच्चपीडिअस्स मण्णे दिउणदरा पीडा हुविस्सदि । [भवति रदनिके न खलु तेऽयमपमानस्तत्रभवतश्चारुदत्तस्य निवेदयितव्यः । दौर्गत्यपीडितस्य मन्ये द्विगुणतरा पीडा भविष्यति ।]

रदनिका—अज्ज मित्तेअ रदणिआ क्खु अहं संजदमुही । [आर्य मैत्रेय रदनिका खल्वहं संयतमुखी ।]

विदूषकः—एवं ण्णेदम् । [एवं न्विदम् ।]

Ceṭa :—Then, let [my] master take [this] sword.

Śakāra :—Let [it] remain in your hand itself.

Ceṭa :—Here [it is], master. Let [my] master take this sword.

Śakāra :—(*Taking it the wrong way*)

Bearing [or, holding] on the shoulder [this sword] without the covering, having the colour of the radish-skin and sleeping [or, resting] in the sheath, I go off to [my] abode, like a jackal [when] being barked at by dogs and bitches. (52)

[*Moving about, exeunt both*

Vidūṣaka :—Worthy Radanikā, this insult to you must surely be not communicated to the noble Cārudatta ; I think [thereby] there would be two-fold [or, additional] pain [to him already] harassed by penury [or, misfortune].

Radanikā :—Noble Maitreya, surely I am Radanikā [possessed of teeth that are clenched] with [my] lips sealed [lit. mouth closed].

Vidūṣaka :—So indeed [be] it.

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[1] भट्टालकस्स ।

चारुदत्तः—(वसन्तसेनामुद्दिश्य) रदनिके मारुताभिलाषी प्रदोषसमय[1]शीतार्तो रोहसेनः । ततः प्रवेश्यतामभ्यन्तरमयम् । अनेन प्रावारकेण छादयैनम् । (इति प्रावारकं प्रयच्छति)

वसन्तसेना—(स्वगतम्) कधं परिअणात्ति मं अवगच्छादि । (प्रावारकं गृहीत्वा समाघ्राय च स्वगतं सस्पृहम्) अम्हहे जादीकुसुमवासिदो पावारओ । अणुदासीणं से ज्जोव्वणं पडिभासेदि । [कथं परिजन इति मामवगच्छाति । ...आश्चर्यम् जातीकुसुमवासितः प्रावारकः । अनुदासीनमस्य यौवनं प्रतिभासते ।] (अपवारितकेन प्रावृणोति)

चारुदत्तः—ननु रदनिके रोहसेनं गृहीत्वाभ्यन्तरं प्रविश ।

वसन्तसेना—(स्वगतम्) मन्दभाइणी क्खु अहं तुम्हे अब्भन्तरस्स । [मन्दभागिनी खल्वहं तवाभ्यन्तरस्य ।]

चारुदत्तः—ननु रदनिके प्रतिवचनमपि नास्ति । कष्टम् ।

यदा तु भाग्यक्षयपीडितां दशां नरः कृतान्तोपाहितां प्रपद्यते ।
तदास्य मित्राण्यपि यान्त्यमित्रतां चिरानुरक्तोऽपि विरज्यते जनः ॥ ५३ ॥

Cārudatta :—(*Addressing* Vasantasenā) Radanikā, Rohasena, who likes [to enjoy] the breeze [is likely] to suffer from cold of the evening time. So, let him be brought inside. Cover him up with this mantle. [*Hands over the mantle*

Vasantasenā :—(*To herself*) What, he takes me to be [his] servant! (*Taking the mantle and smelling it, to herself, longingly*) Ah ! The mantle is made fragrant with the jasmine flowers. His youth appears to be not indifferent [to sensual pleasures]. [*Covers herself in a manner so as not to be observed by others*

Cārudatta :—I say, Radanikā, taking Rohasena [with you] enter the inner [apartment].

Vasantasenā :—(*To herself*) I am indeed [too] unfortunate to [enter] your inner [apartment; also to gain your love].

Cārudatta :—I say, Radanikā, there is not even a word in reply [from you] ! Alas !

When again a man attains to a state brought on by Fate and distressing owing to the loss [or, decay] of fortune, then even his friends become [his] enemies and even persons long and deeply attached [to him] become void of affection [or, indifferent].

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[1] समयः । शीता...।

(रदनिकामुपसृत्य) **विदूषकः**—भो इअं सा रदणिआ। [भोः इयं सा रदनिका।]

चारुदत्तः—इयं सा रदनिका। इयमपरा का।

अविज्ञातावसक्तेन दूषिता मम वाससा।

वसन्तसेना—(स्वगतम्) णं भूसिदा। [ननु भूषिता।]

चारुदत्तः—

छादिता शरदभ्रेण चन्द्रलेखेव दृश्यते ॥ ५४ ॥

अथवा न युक्तं परकलत्रदर्शनम्।

विदूषकः—भो अलं परकलत्तदंसणसङ्काए। एसा वसन्तसेणा कामदेवाअदणुज्जाणादो पहुदि भवन्तमणुरत्ता। [भोः अलं परकलत्रदर्शनशङ्कया। एषा 3 वसन्तसेना कामदेवायतनोद्यानात्प्रभृति भवन्तमनुरक्ता।]

चारुदत्तः—इयं वसन्तसेना। (स्वगतम्)

यया मे जनितः कामः क्षीणे विभवविस्तरे।
क्रोधः कुपुरुषस्येव स्वगात्रेष्वेव सीदति ॥ ५५ ॥

विदूषकः—भो वअस्स एसो क्खु राअसालो भणादि। [भो वयस्य एष खलु राजश्यालो भणति।]

(*Pushing forward* Radanikā) **Vidūṣaka** :—Oh, here [is] that Radanikā.

Cārudatta :—Here [is] that Radanikā ? [Then] who [is] this another ?

Contaminated by my garment brought into contact [with her], unconsciously,

Vasantasenā :—(*To herself*) I say, adorned [*not* contaminated].

Cārudatta :—[she] appears like a digit of the moon screened by an autumnal cloud. (54)

Or, it [is] not proper to look at another's wife.

Vidūṣaka :—Oh, away with the fear about looking at another's wife. This [is] Vasantasenā deeply attached to you since [she saw you in] the garden of the Kāmadeva temple.

Cārudatta :—This [is] Vasantasenā (*To himself*)

the love inspired in me by whom, when [my] large fortune has declined, lies low in my body itself [lit. limbs], like the wrath of an impotent person. (55)

Vidūṣaka :—O friend, here indeed, the king's brother-in-law says—

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[१] उपसृत्य रदनिका विदूषकश्च।

चारुदत्तः—किम् ।

विदूषकः—एसा ससुवण्णा सहिलण्णा णवणाडअदंसणुट्ठिदा सुत्तधालिव्व वसन्तसेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं बलक्कालाणुणीअमाणा तुह गेहं पविट्ठा । [एषा ससुवर्णा सहिरण्या नवनाटकदर्शनोत्थिता सूत्रधारीव वसन्तसेना नाम गणिकादारिका कामदेवायतनोद्यानात्प्रभृति त्वामनुरक्तास्माभिर्बलात्कारानुनीयमाना तव गेहं प्रविष्टा ।]

वसन्तसेना—(स्वगतम्) बलक्कालाणुणीअमाणोत्ति जं सच्चम् अलंकिदम्हि एदेहिं अक्खरेहिं । [बलात्कारानुनयिमानेति यत्सत्यम् अलंकृतास्म्येतैरक्षरैः ।]

विदूषकः—ता जइ मम हत्थे सअं ज्जेव पट्ठाविअ एणं समप्पेसि तदो अधिअलणे ववहालं विणा लहुं णिज्जादमाणाह तव मए अणुबन्द्धा पीदी हुविस्सादि । अण्णधा मलणन्तिके वेले हुविस्सादि । [तद्यदि मम हस्ते स्वयमेव प्रस्थाप्यैनां समर्पयसि ततोऽधिकरणे व्यवहारं विना लघु निर्यातयतस्तव मयानुबद्धा प्रीतिर्भविष्यति । अन्यथा मरणान्तिकं वैरं भविष्यति ।]

चारुदत्तः—(सावज्ञम्) अज्ञोऽसौ । (स्वगतम्) अये कथं देवतोपस्थानयोग्या युवतिरियम् । तेन खलु तस्यां वेलायाम्

Cārudatta :—What ?

Vidūṣaka :—'This courtezan-girl by name Vasantasenā, [decked] with gold [ornaments], with aurum [ornaments], like the wife of the Sūtradhāra ready for the exhibition of a new play, deeply attached to you since [you were seen in] the garden of the Kāmadeva temple, has entered your house, while being propitiated by us with force.

Vasantasenā :—(*To herself*) 'Being propitiated by us with force'—Surely, I am flattered [lit. adorned] by these words [lit. syllables] !

Vidūṣaka :—So, if you, on your own, having sent [her] away would deliver her in my hands, then of you quickly restoring [her] without any judicial proceedings in a court of law, there would be continued love with me ; on the other hand, [of you] not restoring [her] there would be enmity terminating [only] at death.'

Cārudatta :—(*With contempt*) He [is] unwise. (*To himself*) Aye, how ! This young lady [is] fit to be waited upon like a goddess. Hence indeed at that time,

प्रविश गृहमिति प्रतोद्यमाना न चलति भाग्यकृतां दशामवेक्ष्य ।
पुरुषपरिचयेन च प्रगल्भं न वदति यद्यपि भाषते बहूनि ॥ ५६ ॥

(प्रकाशम्) भवति वसन्तसेने अनेनाविज्ञानादपरिज्ञातपरिजनोपचारेणापराद्धोऽस्मि । शिरसा भवतीमनुनयामि ।

वसन्तसेना—एदिणा अणुचिदभूमिआरोहणेण अवरज्झा अज्जं सीसेण पणमिअ पसादेमि । [एतेनानुचितभूमिकारोहणेनापराद्धार्यं शीर्षेण प्रणम्य प्रसादयामि ।]

विदूषकः—भो दुवेवि तुम्हे सुहं पणमिअ कलमकेदारा अण्णोण्णं सीसेण सिसं समाअदा । अहं पि इमिणा करहजाणुसरिसेण सीसेण दुवेवि तुम्हे पसादेमि । [भोः द्वावपि युवां सुखं प्रणम्य कलमकेदारावन्योन्यं शीर्षेण शीर्षं समागतौ । अहमप्यमुना करभजानुसदृशेन शीर्षेण द्वावपि युवां प्रसादयामि ।] (इत्युत्तिष्ठति)

चारुदत्तः—भवतु । तिष्ठतु प्रणयः ।

वसन्तसेना—(स्वगतम्) चदुरो मधुरो अ अअं उवण्णासो । ण जुत्तं अज्ज एरिसेण इध आअदाए मए पडिवसिदुम् । भोदु । एव्वं दाव भणिस्सम्,

[though] urged on with [the words] 'enter the house,' she moved not, bearing in mind the state produced by Fate. And although she could talk boldly a lot owing to [her] familiarity with males, she did not speak [a word]. (56)

(*Aloud*) Lady Vasantasenā, I have unwittingly committed an offence by this treatment [of you] as a servant, not recognising [you]. I apologise to your ladyship [saluting you] with [my] head.

Vasantasenā :—I, offending [you] by [my] intrusion on a place [or, playing a role] undeserved [by me], propitiate [you], the noble one, saluting with [my] head.

Vidūṣaka :—Oh, both of you even, bowing down happily [or, comfortably] have met each other, head to head [like two adjoining] meadows of paddy. I too, with this [my] head resembling the knee of a young camel, would [now] be propitiating even both of you. [*Gets up*

Cārudatta :—Very well; let the formality be dropped.

Vasantasenā :—(*To herself*) This [is] an ingenious and charming introduction. It [is] not proper for me who have come here in such [circumstances], to stay on to-day. Well, I

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[1] सुसंपण्णा विअ।

(प्रकाशम्) अज्ज जइ एव्वं अहं अज्जस्स अणुग्गेज्झा ता इच्छे अहं इमं अलंकारअं अज्जस्स गेहे णिक्खिविदुम् । अलंकारस्स णिमित्तं एदे पावा अणुसरन्ति । [चतुरो मधुरश्चायमुपन्यासः । न युक्तमद्येदृशेनेहागतया मया प्रतिवस्तुम् । भवतु । एवं तावद्भणिष्यामि ।...आर्य यद्येवमहमार्यस्यानुग्राह्या तदिच्छाम्यहमिममलंकारकमार्यस्य गेहे निक्षेप्तुम् । अलंकारस्य निमित्तमेते पापा अनुसरन्ति ।]

चारुदत्तः—अयोग्यमिदं न्यासस्य गृहम् ।

वसन्तसेना—अज्ज अलीअम् । पुरुसेसु णासा णिक्खिविअन्ति ण उण गेहेसु । [आर्य अलीकम् । पुरुषेषु न्यासा निक्षिप्यन्ते न पुनर्गेहेषु ।]

चारुदत्तः—मैत्रेय गृह्यतामयमलंकारः ।

वसन्तसेना—अणुग्गहिदम्हि । [अनुगृहीतास्मि ।] (इत्यलंकारमर्पयति)

विदूषकः—(गृहीत्वा) सोत्थि भोदीए । [स्वस्ति भवत्यै ।]

चारुदत्तः—धिङ् मूर्ख न्यासः खल्वयम् ।

विदूषकः—(अपवार्य) जइ एव्वं ता चोरेहिं हरिज्जउ [यद्येवं तदा चोरैर्ह्रियताम्]

चारुदत्तः—अचिरेणैव कालेन

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shall just say thus—(*Aloud*) Noble one, if I am thus fit to be favoured by the noble one, then I wish to keep this bunch of ornaments as deposit in the house of the noble one. For the sake of the ornaments, do these wicked [or, sinful] fellows follow [me].

Cārudatta :—This house [is] unfit for a deposit [to be kept in].

Vasantasenā :—Noble one, [this is] untrue. Deposits are entrusted to *persons* not again to *houses.*

Cārudatta :—Maitreya, take these ornaments.

Vasantasenā :—I am favoured [or obliged to you].
[*Hands over the ornaments*

Vidūṣaka :—(*Taking them*) Welfare to your ladyship !

Cārudatta :—Fie, fool, this [is] indeed [but] a deposit !

Vidūṣaka :—(*Aside*) If so, then, let the thieves take away—

Cārudatta :—In a short time indeed—

विदूषकः—एसो से अम्हाणं विण्णासो। [एषोऽस्या अस्माकं विन्यासः।]

चारुदत्तः—निर्यातयिष्ये ।

वसन्तसेना—अज्ज इच्छे अहम् इमिणा अज्जेण अणुगच्छिज्जन्ती सकं गेहं गन्तुम् । [आर्य इच्छाम्यहम् अनेनार्येणानुगम्यमाना स्वकं गेहं गन्तुम् ।]

चारुदत्तः—मैत्रेय अनुगच्छ तत्रभवतीम् ।

विदूषकः—तुमं ज्जेव एदं कलहंसगामिणीं अणुगच्छन्तो राअहंसो विअ सोहासि। अहं उण बम्हणो जहिं तहिं जणेहिं चउप्पहोवणीदो उवहारो कुक्कुरेहिं विअ खज्जमाणो विवज्जिस्सम्। [त्वमेवैतां कलहंसगामिनीमनुगच्छन् राजहंस इव शोभसे । अहं पुनर्ब्राह्मणो यत्र तत्र जनैश्चतुष्पथोपनीत उपहारः कुक्कुरैरिव खाद्यमानो विपत्से ।] [illegible]

चारुदत्तः—एवं भवतु । स्वयमेवानुगच्छामि तत्रभवतीम् । तद्राजमार्गविश्वासयोग्याः प्रज्वाल्यन्तां प्रदीपिकाः ।

विदूषकः—वड्ढमाणअ पज्जालेहि पदीविआओ । [वर्धमानक प्रज्वालय प्रदीपिकाः ।]

Vidūṣaka :—This her deposit entrusted to us.

Cārudatta :—I shall return [it].

Vasantasenā :—Noble one, I wish to go to my own house, being accompanied by this gentleman.

Cārudatta :—Maitreya, accompany [or, follow] her ladyship.

Vidūṣaka :—You alone, accompanying this [lady] walking [gracefully] like a Kalahaṁsa, would shine forth [that is, look charming] like a royal swan. I, again, a Brāhmaṇa, would fare badly, being harassed (*khādyamāna*) by people here and there, like an offering placed in a [public] square, being devoured by the dogs !

Cārudatta :—Be it so. I myself shall accompany her ladyship. Let then the torches be made to blaze forth [so as to be] fit for [inspiring] confidence [for movement] on the king's highway.

Vidūṣaka :—Vardhamānaka, light up the torches.

चेटः—(जनान्तिकम्) अले तेल्लेण विणा पदीविआओ पज्जालीअन्ति। [अरे तैलेन विना प्रदीपिकाः प्रज्वाल्यन्ते ।]

४५ **विदूषकः**—(जनान्तिकम्) ही ताओ क्खु अम्हाणं पदीविआओ अवमाणिदनिद्धणकामुआ विअ गणिआ णिस्सिणेहाओ दाणिं संवुत्ता । [आश्चर्यम् ताः खल्वस्माकं प्रदीपिका अपमानितनिर्धनकामुका इव गणिका निःस्नेहा इदानीं
४८ संवृत्ताः ।]

चारुदत्तः—मैत्रेय भवतु । कृतं प्रदीपिकाभिः । पश्य

उदयति हि शशाङ्कः कामिनीगण्डपाण्डु-
र्ग्रहगणपरिवारो राजमार्गप्रदीपः । ①
तिमिरनिकरमध्ये रश्मयो यस्य गौराः
स्रुतजल इव पङ्के क्षीरधाराः पतन्ति ॥ ५७ ॥

(सानुरागम्) भवति वसन्तसेने इदं भवत्या गृहम् । प्रविशतु भवती ।

(वसन्तसेना सानुरागमवलोकयन्ती निष्क्रान्ता)

३ **चारुदत्तः**—वयस्य गता वसन्तसेना । तदेहि । गृहमेव गच्छावः ।

Ceṭa :—(*Aside*) Aye, are the torches to be lighted up without oil ?

Vidūṣaka :—(*Aside*) Ah, those our torches indeed have now become void of oil, like courtezans [who become] void of affection, insulting [their] penniless lovers.

Cārudatta :—Maitreya, that would do. No need of torches. See—

[Here] rises up indeed the moon, pale-white like the cheeks of a woman in love, having for the retinue clusters of stars [lit. planets], the big (*pra*) lamp on the king's highway,—whose white rays fall in the midst of the mass of darkness, like streams of milk on [a mass of] mud with the water oozed out. (57)

(*Affectionately*) Lady Vasantasenā, here [is] your ladyship's house. Let your ladyship enter [it].

[Vasantasenā, *looking on affectionately, exit*

Cārudatta :—Friend, gone [is] Vasantasenā. So, come on., Let us just go home.

राजमार्गो हि शून्योऽयं रक्षिणः संचरन्ति च ।
वञ्चना परिहर्तव्या बहुदोषा हि शर्वरी ॥ ५८ ॥

(परिक्रम्य) इदं च सुवर्णभाण्डं रक्षितव्यं त्वया रात्रौ वर्धमानकेनापि दिवा ।

विदूषकः—जधा भवं आणवेदि । [यथा भवानाज्ञापयति ।] (इति निष्क्रान्तौ)

इति अलंकारन्यासो नाम प्रथमोऽङ्कः । 3

This king's highway [is] indeed [now] deserted; and the guards are patrolling; deceit [or, treacherous handling by rogues] ought to be avoided; for, night [is] full of [that is, associated with] mis-adventures. (58)

(*Moving about*) And this bunch of gold ornaments should be guarded by you at night, and by Vardhamānaka too, by day.

Vidūṣaka:—As you command.

[*Exeunt both*

Here ends the First Act called ' *Alaṁkāranyāsa* ' [*the deposit of the ornaments*].

वसन्तसेना—हञ्जे रमिदुमिच्छामि ण सेविदुम् । [चेटि रन्तुमिच्छामि न सेवितुम्।]

मदनिका—विज्जाविसेसालंकिदो किं कोवि बम्हणजुआ कामीअदि । [विद्याविशेषालंकृतः किं कोऽपि ब्राह्मणयुवा काम्यते।]

वसन्तसेना—पूअणीओ मे बम्हणजणो। [पूजनीयो मे ब्राह्मणजनः।]

मदनिका—किं अणेअणअराहिगमणजणिदविहववित्थारो वाणिअजुआ वा कामीअदि। [किमनेकनगराभिगमनजानितविभवविस्तारो वाणिजयुवा वा काम्यते।]

वसन्तसेना—हञ्जे उवारूढसिणेहं पि पणइजणं परिच्चइअ देसन्तरगमणेण वाणिअजणो महन्तं विओअजं दुक्खं उप्पादेदि। [चेटि उपारूढस्नेहमपि प्रणयिजनं परित्यज्य देशान्तरगमनेन वाणिजजनो महद्वियोगजं दुःखमुत्पादयति।]

मदनिका—अज्जए ण राआ ण राअवल्लहो ण बम्हणो ण वाणिअजणो। ता को दाणिं सो भट्टिदारिआए कामीअदि। [आर्ये न राजा न राजवल्लभः न ब्राह्मणः न वाणिजजनः। तत्क इदानीं स भर्तृदारिकया काम्यते।]

वसन्तसेना—हञ्जे तुमं मए सह कामदेवाअदणुज्जाणं गदा आसि। [चेटि त्वं मया सह कामदेवायतनोद्यानं गतासीः।]

Madam tell [me]—who is being served, a king, or a king's favourite ?

Vasantasenā :—Ceṭī, I wish to *enjoy*, not to *serve*.

Madanikā :—Is it some Brāhmaṇa youth adorned with deep learning, who is loved ?

Vasantasenā :—Brāhmaṇa folk [are] worthy of being worshipped in my eyes [lit. for me].

Madanikā :—Is it a merchant-youth then who is loved, who has created ample fortune [for himself] by visiting many cities ?

Vasantasenā :—Ceṭī, the merchant-folk, abandoning [their] beloved persons though [their] affection is fully grown, create intense grief due to separation by going to other countries !

Madanikā :—Madam, neither a king, nor a king's favourite, nor a Brāhmaṇa, nor [one of] the merchant-class ! Then, who [is it] now that is loved by [my] mistress ?

Vasantasenā :—Ceṭī, you had gone with me to the garden of the Kāmadeva temple ?

मदनिका---अज्जए गदम्हि । [आर्ये गतास्मि ।]

वसन्तसेना---तह वि मं उदासीणा विअ पुच्छसि । [तथापि मामुदासीनेव पृच्छसि ।]

मदनिका---जाणिदम्। किं सो ज्जेव जेण अज्जआ सरणाअदा अब्भुववण्णा । [ज्ञातम् । किं स एव येनार्या शरणागताभ्युपपन्ना ।]

वसन्तसेना---किंणामहेओ क्खु सो । [किंनामधेयः खलु सः ।]

मदनिका---सो क्खु सेट्ठिचत्तरे पडिवसदि । [स खलु श्रेष्ठिचत्वरे प्रतिवसति।]

वसन्तसेना---अइ णामं से पुच्छिदासि । [अयि नामास्य पृष्टासि ।]

मदनिका---सो क्खु अज्जए सुगहीदणामहेओ अज्जचारुदत्तो णाम । [स खलु आर्ये सुगृहीतनामधेय आर्यचारुदत्तो नाम।]

वसन्तसेना---(सहर्षम्) साहु मदणिए साहु । सुट्ठु तुए जाणिदम् । [साधु मदनिके साधु । सुष्ठु त्वया ज्ञातम् ।]

मदनिका---(स्वगतम्) एव्वं दाव । (प्रकाशम्) अज्जए दलिद्दो क्खु सो सुणीअदि । [एवं तावत् । ...आर्ये दरिद्रः खलु स श्रूयते ।]

वसन्तसेना---अदो ज्जेव कामीअदि । दलिद्दपुरिससंकन्तमणा क्खु गणिआ लोए अवअणीआ भोदि । [अत एव काम्यते । दरिद्रपुरुषसंक्रान्तमनाः खलु गणिका लोकेऽवचनीया भवति ।] Rl-

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Madanikā :—I had gone, Madam.

Vasantasenā :—And still, you ask me, as though [quite] indifferent [or, unobservant] ?

Madanikā :—[Now] I know. What, [is he] the same by whom was Madam approaching for [his] protection, favoured [lit. accepted] ?

Vasantasenā :—What indeed is his name ?

Madanikā :—He indeed lives in the Merchant-square.

Vasantasenā :—Aye, you have been asked his name !

Madanikā :—He [is] indeed, Madam, called the noble Cārudatta of auspiciously invoked name.

Vasantasenā :—(*With joy*) Good ! Madanikā ! Good ! You have rightly known !

Madanikā :—(*To herself*) [I shall] just [say] thus. (*Aloud*) Madam, he is reported to be indeed poor.

Vasantasenā :—For that very reason [lit. hence indeed] is he loved. A courtezan with [her] heart [lit. mind] gone

मदनिका—अज्जए किं हीणकुसुमं सहआरपादवं महुअरीओ उण सेवन्ति । [आर्ये किं हीनकुसुमं सहकारपादपं मधुकर्यः पुनः सेवन्ते ।]

वसन्तसेना—अदो ज्जेव ताओ महुअरीओ वुच्चन्ति । [अत एव ता मधुकर्य उच्यन्ते ।]

मदनिका—अज्जए जइ सो मणीसिदो ता कीस दाणिं सहसा ण अहिसारीअदि । [आर्ये यदि स मनीषितस्तत्किमर्थमिदानीं सहसा नाभिसार्यते ।]

वसन्तसेना—हञ्जे सहसा अहिसारिअन्तो पच्चुअआरदुब्बलदाए मा दाव जणो दुल्लहदंसणो पुणो भविस्सदि । [चेटि सहसाभिसार्यमाणः प्रत्युपकार-दुर्बलतया मा तावत् जनो दुर्लभदर्शनः पुनर्भविष्यति ।]

मदनिका—किं अदो ज्जेव सो अलंकारओ तस्स हत्थे णिक्खित्तो। [किमत एव सोऽलंकारस्तस्य हस्ते निक्षिप्तः ।]

वसन्तसेना—हञ्जे सुट्ठु दे जाणिदम् । [चेटि सुष्ठु त्वया ज्ञातम् ।]

(नेपथ्ये) अले भट्टा दशसुवण्णाह लुद्धु जूदकलु पपलीणु पपलीणु। ता गेण्ह गेण्ह । ।चिट्ठ चिट्ठ । दूलात्पदिट्ठो सि । [अरे भट्टारक दशसुवर्णस्य रुद्धो द्यूतकरः प्रपलायितः प्रपलायितः । तद्गृहाण गृहाण । तिष्ठ तिष्ठ । दूरात्प्रदृष्टोऽसि ।]

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over to a poor person, would indeed be unblamable in the world [that is, by the people].

Madanikā :—Madam, do the female bees again wait upon a mango-tree bereft of blosooms ?

Vasantasenā :—For that very reason, are they called ' honey-makers ' [not, ' honey-enjoyers '].

Madanikā :—Madam, if he is longed for, then, for what reason is he not now approached of your own accord, straightaway (*sahasā*) ?

Vasantasenā :—Ceṭī, being approached of my own accord straightaway, owing to [his] inability to oblige [me] in return, let it not be that [that] person would be difficult to see again.

Madanikā :—Was it for this very reason that those ornaments were placed as a deposit in his hands ?

Vasantasenā :—Ceṭī, rightly have you known.

(*Behind the curtain*) O Bhaṭṭāraka, the gambler detained for [the sake of] ten gold coins, is running away fast, is running away fast ! So hold [him], hold [him]. Stop, stop ! You can be seen [even] from a distance !

5-

(प्रविश्यापटीक्षेपेण संभ्रान्तः) **संवाहकः**— हीमाणहे । कट्ठे एशे जूदिअलभावे ।

णवबन्धणमुक्काए विअ गद्दहीए हा ताडिदो म्हि गद्दहीए ।
अङ्गलाअमुक्काए विअ शत्तीए घडुक्कओ विअ घादिदो म्हि शत्तीए ॥१॥
लेखअवावडहिअअं शहिअं दट्टूण झत्ति पब्भट्टे ।
एण्हिं मग्गणिवाडिदे कं णु क्खु शलणं पपज्जे ॥ २ ॥

ता जाव एदे शहिअजूदिअला अण्णदो मं अण्णेशन्ति ताव हके विप्पडीवेहिं पादेहिं एदं शुण्णदेउलं पविशिअ देवीभविश्शम् । [आश्चर्यम् । कष्ट एष द्यूतकरभावः ।

नवबन्धनमुक्तयेव गर्दभ्या हा ताडितोऽस्मि गर्दभ्या । फांसा।
अङ्गराजमुक्तयेव शक्त्या घटोत्कच इव घातितोऽस्मि शक्त्या ॥ फांसा।
लेखकव्यापृतहृदयं सभिकं दृष्ट्वा झटिति प्रभ्रष्टः । King of Gambler
इदानीं मार्गनिपतितः कं नु खलु शरणं प्रपद्ये ॥

तद्यावदेतौ सभिकद्यूतकरावन्यतो मामन्विष्यतः तावदहं विपरीताभ्यां पादाभ्यामेतच्छून्यदेवकुलं प्रविश्य देवीभविष्यामि ।] (बहुविधं नाट्यं कृत्वा तथा स्थितः)

(ततः प्रविशति माथुरो द्यूतकरश्च)

(*Entering by tossing aside the curtain, excited*) **Saṁvāhaka** :— Ah ! Painful [is] this gambler's state.

Alas ! I have been kicked by the Gardabhī [die], as though by a she-ass let loose from the halter for the first time [or newly]. I have been destroyed [that is, completely ruined] by the Śakti [die], like Ghaṭotkaca by the Śakti [missile] hurled by Karṇa [the king of the Aṅgas] ! (1)

Seeing the Sabhika [Keeper of the gambling house] with [his] heart engrossed in writing down [the score], I slipped away suddenly ; now having reached [lit. fallen on] the road, whom possibly shall I indeed approach for refuge? (2)

Now, while these [two], the Sabhika and the Dyūtakara [gambler] are searching elsewhere for me, entering this empty temple, with steps [taken] backwards, I shall take the place of [the idol of] the goddess [lit. become the goddess].

[*Gesticulating in various ways, stands in that posture*

(*Then enter* Māthura *and* Dyūtakara)

सभिक. **माथुरः**—अले भट्टा दशसुवण्णाह लुद्धु जूदकलु पपलीणु पपलीणु। ता गेण्ह गेण्ह। चिट्ठ चिट्ठ। दूलात्पदिट्ठो सि। [अरे भट्टारक दशसुवर्णस्य रुद्धो द्यूतकरः प्रपलायितः प्रपलायितः। तद्गृहाण गृहाण। तिष्ठ तिष्ठ। दूरात्प्रदृष्टोऽसि।]

द्यूतकरः-जइ वज्जसि पाआलं इन्दं शलणं च संपदं जासि।
सहिअं वज्जिअ एक्कं रुद्दो वि ण रक्खिदुं तरइ ॥ ३ ॥
[यदि व्रजसि पातालमिन्द्रं शरणं च सांप्रतं यासि।
सभिकं वर्जयित्वैकं रुद्रोऽपि न रक्षितुं तरति ॥] able

माथुरः-काहिं काहिं सुसहिअविप्पलम्भआ पलासि ले भअपलिवेविदङ्गआ।
पदे पदे समविसमं खलन्तआ कुलं जसं अदिकसणं कलेन्तआ ॥४॥
deceiving [कुत्र कुत्र सुसभिकविप्रलम्भक पलायसे रे भयपरिवेपिताङ्गक।
पदे पदे समविषमं स्खलन्कुलं यशोऽतिकृष्णं कुर्वन् ॥]

द्यूतकरः—(पदं वीक्ष्य) एसो वज्जादि। इअं पणट्ठा पदवी। [एष व्रजति। इयं प्रनष्टा पदवी।]

माथुरः—(आलोक्य सवितर्कम्) अले विप्पदीवु पादु। पडिमाशुण्णु देउलु। (विचिन्त्य) धुत्तु जूदकलु विप्पदीवेहिं पादेहिं देउलं पविट्ठो। [अरे विप्रतीपौ पादौ। प्रतिमाशून्यं देवकुलम्। ...धूर्तो द्यूतकरो विप्रतीपाभ्यां पादाभ्यां देवकुलं प्रविष्टः।]

Māthura :—O Bhaṭṭāraka, the gambler detained for [the sake of] ten gold-coins, is running away fast, is running away fast! So, hold [him], hold [him]. Stop, stop! You can be seen [even] from a distance!

Dyūtakara :—

[Even] if you now go to the Pātāla [nether regions] or go to Indra [for the matter of that] for protection, barring the Sabhika alone, not even Rudra would manage to save [you]! (3)

Māthura :—

Where, where, are you running away, [O] you deceiver of the honest Sabhika, with [your] limbs shaking all round through fear, stumbling at every step on even and uneven ground, [and] completely (*ati*) darkening [that is, disgracing] [your] family [and your] reputation! (4)

Dyūtakara :—(*Beholding a foot-print*) Here he goes! Here is lost the track [or, line of foot-prints]!

Māthura :—(*Observing, thoughtfully*) Aye, the [two sets of] steps [are taken] backwards; the temple [again is] without

द्यूतकरः—ता अणुसरेम्ह । [तदनुसरावः ।]

माथुरः—एव्वं भोदु । [एवं भवतु ।]

(उभौ देवकुलप्रवेशं निरूपयतः । दृष्ट्वान्योन्यं संज्ञाप्य)

द्यूतकरः—कधं कट्ठमयी पडिमा । [कथं काष्ठमयी प्रतिमा ।]

माथुरः—अले णहु णहु । शैलपडिमा । (इति बहुविधं चालयति । संज्ञाप्य च) एव्वं भोदु । एहि । जूदं किलेम्ह । [अरे न खलु न खलु । शैलप्रतिमा ।...एवं भवतु । एहि । द्यूतेन क्रीडावः ।] (इति बहुविधं द्यूतं क्रीडति[1])

संवाहकः—(द्यूतेच्छाविकारसंवरणं बहुविधं कृत्वा स्वगतम्) अले

कत्ताशद्दे णिण्णाणअश्श हलइ हडकं मनुश्शश्श ।
ढक्काशद्दे व्व णडाधिवश्श पब्भट्ठलज्जश्श ॥ ५ ॥
जाणामि ण कीलिश्शं शुमेलुशिहुलपडणशण्णिहं जूअम् ।
तह वि हु कोइलमहुले कत्ताशद्दे मणं हलदि ॥ ६ ॥

[अरे कत्ताशब्दो निर्नाणकस्य हरति हृदयं मनुष्यस्य ।
Drum ढक्काशब्द इव नराधिपस्य प्रभ्रष्टराज्यस्य ॥ good simile

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any idol [in it]. (*Thinking*) [That] rascal gambler has entered the temple, with steps [taken] backwards !

Dyūtakara :—Then, let us follow [the track].

Māthura :—Be it so.

[*Both gesticulate entering the temple, beholding and making signs to each other*

Dyūtakara :—What, [is this] a wooden idol ?

Māthura :—Aye, not indeed, not indeed ! [It is] a stone-image ! (*Shakes up in various ways, and making a sign*) Let that remain [or, be it so]. Come on; let us have a game at gambling.

[*Indulges in a gambling game of various kinds*

Saṁvāhaka :—(*Suppressing in various ways the manifestations of the desire to gamble himself, to himself*) Aye,

The ' Kattā ' noise [of the dice] attracts [or, sways] the heart of a penniless [lit. bereft of nāṇakas] man, like the 'Ḍhakkā' noise, [that] of a king who has lost his kingdom. (5)

I know, I shall not [ought not to] play [at dice ever again] ; the gambling resembles falling down from the peak of the Sumeru mountain. Still [this] ' Kattā ' noise sweet like [the cooing of] the Kokila, captivates [my] heart. (6)

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[1] क्रीडतः ।

जानामि न क्रीडिष्यामि सुमेरुशिखरपतनसंनिभं द्यूतम् ।
तथापि खलु कोकिलमधुरः कत्ताशब्दो मनो हराति ॥]

द्यूतकरः—मम पाठे मम पाठे । [मम पाठे मम पाठे ।] Turn

माथुरः—ण हु । मम पाठे मम पाठे । [न खलु । मम पाठे मम पाठे ।]

संवाहकः—(अन्यतः सहसोपसृत्य) णं मम पाठे । [ननु मम पाठे ।]

द्यूतकरः—लद्धे गोहे । [लब्धः पुरुषः ।]

माथुरः—(गृहीत्वा) अले पेदण्डा गहीदो सि । पअच्छ तं दशसुवण्णम् । [अरे लुप्तदण्डक गृहीतोऽसि । प्रयच्छ तद्दशसुवर्णम् ।]

संवाहकः—अज्ज दइश्शम् । [अद्य दास्यामि ।]

माथुरः—अहुणा पअच्छ । [अधुना प्रयच्छ ।]

संवाहकः—दइश्शम् । पशादं कलेहि । [दास्यामि । प्रसादं कुरु ।]

माथुरः—अले णं संपदं पअच्छ । [अरे ननु सांप्रतं प्रयच्छ ।]

संवाहकः—शिलु पडदि । [शिरः पतति ।] (इति भूमौ पतति)

(उभौ बहुविधं ताडयतः)

माथुरः—एसु तुमं हु जूदिअलमण्डलीए बद्धोसि । [एष त्वं खलु द्यूतकरमण्डल्या बद्धोऽसि ।]

Dyūtakara :—[The throw is] in my favour, in my favour !

Māthura :—Not indeed; in my favour, in my favour !

Saṁvāhaka :—(*Suddenly approaching from one side*) I say, in my favour !

Dyūtakara :—Got [our] man [or, lamb] !

Māthura :—(*Holding him*) Aye, rascal [or, defrauder], you are caught. Give those ten suvarṇas.

Saṁvāhaka :—I shall give, to-day.

Māthura :—Give, now.

Saṁvāhaka :—I shall give. Do [me] favour.

Māthura :—Aye, I say, give just now.

Saṁvāhaka :—[My] head is getting dizzy [lit. falls].

[*Falls down on the ground*

[*Both beat him in various ways*

Māthura :—Here are you bound down by the [conventions of] Gamblers' circle !

संवाहकः—(उत्थाय सविषादम्) कधं जूदिअलमण्डलीए बद्धो म्हि । हीं एशे अम्हाणं जूदिअलाणं अलङ्घणीए शमए । ता कुदो दइश्शम् । [कथं द्यूतकरमण्डल्या बद्धोऽस्मि । कष्टम् एषोऽस्माकं द्यूतकराणामलङ्घनीयः समयः । तस्मात्कुतो दास्यामि ।]

माथुरः—अले गण्डे कुलु कुलु । [अरे गण्डः क्रियतां क्रियताम् ।] security.

संवाहकः—एव्वं कलेमि । (द्यूतकरमुपस्पृश्य) अद्धं ते देमि अद्धं मे मुञ्चदु । [एवं करोमि । ...अर्धं तुभ्यं ददामि अर्धं मे मुञ्चतु ।]

द्यूतकरः—एव्वं भोदु । [एवं भवतु ।]

संवाहकः—(साभिकमुपगम्य) अद्धश्श गण्डे कलेमि । अद्धं पि मे अज्जो मुञ्चदु । [अर्धस्य गण्डं करोमि । अर्धमपि म आर्यो मुञ्चतु ।]

माथुरः—को दोसु । एव्वं भोदु । [को दोषः । एवं भवतु ।]

संवाहकः—(प्रकाशम्) अज्ज अद्धे तुए मुक्के । [आर्य अर्धं त्वया मुक्तम् ।]

माथुरः—मुक्के । [मुक्तम् ।]

संवाहकः—(द्यतकरं प्रति) अद्धे तुए वि मुक्के । [अर्धं त्वयापि मुक्तम् ।]

द्यूतकरः—मुक्के । [मुक्तम् ।]

संवाहकः—संपदं गमिश्शम् । [सांप्रतं गमिष्यामि ।]

Saṁvāhaka :—(*Rising up, with dejection*) What, have I been bound down by the Gamblers' circle! Alas! This [is] a convention of us gamblers, that cannot be transgressed! But, from what shall I give?

Māthura :—Aye, give a pledge, give.

Saṁvāhaka :—I [shall] do so. (*Just touching* Dyūtakara) I shall give you one half; excuse me [the other] half.

Dyūtakara :—Be it so.

Saṁvāhaka :—(*Approaching* Sabhika) I shall give a pledge for one half; let the noble one excuse me just [the other] half!

Māthura :—What harm? Be it so.

Saṁvāhaka :—(*Aloud*) Sir, you have excused [me] one half?

Māthura :—Excused!

Saṁvāhaka :—(*To* Dyūtakara) One half excused by you as well!

Dyūtakara :—Excused!

Saṁvāhaka :—Now, I shall pack off [lit. go].

Humour

माथुरः—पअच्छ तं दशसुवण्णम्। कहिं गच्छसि । [प्रयच्छ तत् दश सुवर्णम्। कुत्र गच्छसि ।]

संवाहकः—पेक्खध पेक्खध भट्टालआ। हा संपदं ज्जेव एक्काह अद्धे गण्डे कडे अवलाह अद्धे मुक्के। तहवि मं अबलं संपदं ज्जेव मग्गादि । [प्रेक्षध्वं प्रेक्षध्वं भट्टारकाः। हा सांप्रतमेव एकस्यार्धे गण्डः कृतः अपरस्यार्धं मुक्तम् । तथापि मामबलं सांप्रतमेव याचते।]

माथुरः—(गृहीत्वा) धुत्तु माथुरु अहं णिउणु । एत्थ ण अहं धुत्तिज्जामि। ता पअच्छ तं पेदण्डआ सव्वं सुअण्णं संपदम्। [धूर्तो माथुरोऽहं निपुणः। अत्र नाहं धूर्त्ये। तत्प्रयच्छ तत् लुप्तदण्डक सर्वं सुवर्णं सांप्रतम्।]

संवाहकः—कुदो दइश्शम्। [कुतो दास्यामि।]

माथुरः—पिदरु विक्किणिअ पअच्छ। [पितरं विक्रीय प्रयच्छ।]

संवाहकः—कुदो मे पिदा। [कुतो मे पिता।]

माथुरः—मादरु विक्किणिअ पअच्छ। [मातरं विक्रीय प्रयच्छ ।]

संवाहकः—कुदो मे मादा। [कुतो मे माता।]

माथुरः—अप्पाणं विक्किणिअ पअच्छ। [आत्मानं विक्रीय प्रयच्छ।]

संवाहकः—कलेध पशादम्। णेध मं लाजमग्गम् । [कुरुत प्रसादम्। नयत मां राजमार्गम्।]

Māthura :—Give those ten suvarṇas. Where are you going?

Saṁvāhaka :—Look, gentlemen, look. Ah! Just now, a pledge was given for one half to one [of these]; one half was excused by the other. Still, he asks from me helpless, just at this moment!

Māthura :—(*Holding him*) I [am] cunning Māthura clever [enough]. In this case, I will not be taken in. So [stop all this nonsense], give all those [ten] suvarnas, now, [you] defrauder

Saṁvāhaka :—Whence shall I give ?

Māthura :—Give, on selling [your] father!

Saṁvāhaka :—Whence a father to me!

Māthura :—Give, on selling [your] mother!

Saṁvāhaka :—Whence a mother to me!

Māthura :—Give, on selling your own self.

Saṁvāhaka :—Do [me] a favour. Take me to the king's highway.

Humour

माथुरः—पसरु । [प्रसर ।]

संवाहकः—एव्वं भोदु । (परिक्रामति) अज्जा किणिध मं इमश्श शहिअश्श हत्थादो दशेहिं शुवण्णकेहिं । (दृष्ट्वा आकाशे) किं भणाध—किं कलइश्शशि त्ति । गेहे दे कम्मकले हुविश्शम् । कधम् । अदइअ पडिवअणं गदे । भोदु एव्वम् । इमं अण्णं भणइस्सम् । (पुनस्तदेव पठति) कधम् । एशे वि मं अवधीलिअ गदे । हा अज्जचालुदत्तस्स विहवे विहडिदे एशे वट्टामि मन्दभाए । [एवं भवतु । ...आर्याः क्रीणीध्वं मामस्य सभिकस्य हस्ताद्दशभिः सुवर्णकैः ... किं भणथ—किं करिष्यसि इति । गेहे ते कर्मकरो भविष्यामि । कथम् । अदत्वा प्रतिवचनं गतः । भवत्वेवम् । इममन्यं भणिष्यामि । ...कथम् । एषोऽपि मामवधीर्य गतः । हा आर्यचारुदत्तस्य विभवे विघटिते एष वर्ते मन्दभाग्यः ।] Cha. [illegible]

माथुरः—णं देहि । [ननु देहि ।]

संवाहकः—कुदो दइश्शम् । [कुतो दास्यामि ।] (इति पतति माथुरः कर्षति)

संवाहकः—अज्जा पलित्ताअध पलित्ताअध । [आर्याः परित्रायध्वं परित्रायध्वम् ।]

(ततः प्रविशति दर्दुरकः) Frog

दर्दुरकः—भोः द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम् ।

Māthura :—Move on.

Saṁvāhaka :—Be it so. (*Moves about*) Gentlemen, buy me off the hands of this Sabhika for ten suvarnas. (*Looking up, in the sky*) What do you say 'What would you do'? I shall be a menial servant in your house. What? [He has] gone, without giving a reply! All right [or, be it so]; I shall speak to this another. (*Repeats the same again*) What? This one also is gone, ignoring me! Alas! With the fortune of the noble Cārudatta gone away, here am I, luckless that I am, faring thus!

Māthura :—I say, give.

Saṁvāhaka :—Whence shall I give? (*Falls down*, Māthura *drags him*)

Saṁvāhaka :—Help, help, gentlemen.

(*Then enter* Darduraka).

Darduraka :—Oh! Gambling [is] indeed to a man just a kingdom without a throne!

न गणयति पराभवं कुतश्चिद्धरति ददाति च नित्यमर्थजातम् ।
नृपतिरिव निकाममायदर्शी विभववता समुपास्यते जनेन ॥ ७ ॥

अपि च   द्रव्यं लब्धं द्यूतेनैव दारा मित्रं द्यूतेनैव ।
दत्तं भुक्तं द्यूतेनैव सर्वं नष्टं द्यूतेनैव ॥ ८ ॥

अपि च   त्रेताहृतसर्वस्वः पावरपतनाच्च शोषितशरीरः । Dice
नर्दितदर्शितमार्गः कटेन विनिपातितो यामि ॥ ९ ॥

(अग्रतोऽवलोक्य) अयमस्माकं पूर्वसभिको माथुर इत एवाभिवर्तते । भवतु । अपक्रमितुं न शक्यते । तदवगुण्ठयाम्यात्मानम् । (बहुविधं नाट्यं कृत्वा स्थितः । उत्तरीयं निरीक्ष्य)

Humour
अयं पटः सूत्रदरिद्रतां गतो ह्ययं पटश्छिद्रशतैरलंकृतः ।
अयं पटः प्रावरितुं न शक्यते ह्ययं पटः संवृत एव शोभते ॥ १० ॥

अथवा किमयं तपस्वी करिष्यति । यो हि

[Dyūta] minds not defeat from any one, receives and gives lots of money always, [and] like a king securing income plentifully, is waited upon by the wealthy people! (7)

And again,

Money is obtained by gambling alone, [so also] wives and friends by gambling alone; by gambling alone [one] gives [or] enjoys; everything [likewise] is lost through gambling alone! (8)

And again,

With [my] all-in-all taken away by the Tretā [Tray], with [my] body dried up by the cast of the Pāvara [Deuce], with the way shown by the Nardita [Ace], I go, being completely bowled over by the Kaṭa [Four]! (9)

(*Looking to the front*) Here is our former Sabhika, Māthura, coming up just hitherward. Well, it is not possible to avoid [him]. So, I shall veil myself up. (*Gesticulating in various ways, stays on; scrutinising his upper garment*)

H.
This cloth has become poor in [respect of] threads; and this cloth is adorned with hundreds of holes; it is not possible to clothe oneself with this cloth, and this cloth looks charming only when rolled up! (10)

Or, what would this poor fellow [Māthura] do [to me who I

पादेनैकेन गगने द्वितीयेन च भूतले।
तिष्ठाम्युल्लम्बितस्तावद्यावत्तिष्ठति भास्करः ॥ ११ ॥

माथुरः—दापय दापय। [दापय दापय।]

संवाहकः—कुदो दइश्शम् । [कुतो दास्यामि।] (माथुरः कर्षति)

दर्दुरकः—अये किमेतदग्रतः । (आकाशे) किं भवानाह—अयं द्यूतकरः साभिकेन खलीक्रियते न कश्चिन्मोचयति इति। नन्वयं दर्दुरो मोचयति। (उपसृत्य) अन्तरमन्तरम्। (दृष्ट्वा) अये कथं माथुरो धूर्तः। अयमपि तपस्वी संवाहकः।

यः स्तब्धं दिवसान्तमानतशिरा नास्ते समुल्लम्बितो
यस्योद्घर्षणलोष्ठकैरपि सदा पृष्ठे न जातः किणः।
यस्यैतच्च न कुक्कुरैरहरहर्जङ्घान्तरं चर्व्यते
तस्यात्यायतकोमलस्य सततं द्यूतप्रसङ्गेन किम् ॥ १२ ॥

idea of punishment

भवतु। माथुरं तावत्सान्त्वयामि। (उपगम्य) माथुर अभिवादये।

(माथुरः प्रत्यभिवादयते)

[can] remain hanging up as long as the sun stands [in the sky], with one foot in the sky, and with the second on the ground ! (11)

Mathura :—Make [some one] give, make [one] give !

Saṁvāhaka :—Whence shall I give ? [Māthura *drags him*

Darduraka :—Aye, what [is] this in the front ? (*In the sky*) What do you say—'This gambler is being crushed [or, ill-treated] by the Sabhika, [but] no one rescues [him] '? I say this Dardura would rescue [him]. (*Approaching*) [Make] way, [make] way. (*Seeing*) Aye, what, the roguish Māthura ? And this one also, the poor Saṁvāhaka !

Who can not remain suspended with the head hanging down, till the close of day, without any movement; on whose back there is no scar also constantly produced by clods of earth [or, rough stones] scratched against; and this inside of whose thighs is not nibbled by the dogs day after day.—What is the use of such an extremely delicate fellow continuously indulging himself in gambling ? (12)

Well, I shall, for the matter of that, pacify Māthura. (*Approaching*) Māthura, I salute [you].

[Māthura *salutes him in return*

दर्दुरकः—किमेतत् ।

माथुरः—अअं दशसुवण्णं धालेदि । [अयं दशसुवर्णं धारयति ।]

S.N

दर्दुरकः—ननु कल्यवर्तमेतत् ।

माथुरः—(दर्दुरकस्य कक्षातललुण्ठीकृतं पटमाकृष्य) भट्टा पश्शत पश्शत । जज्जरपडप्पावुदो अअं पुलिसो दशसुवण्णं कल्लवत्तं भणादि । [भर्तारः पश्यत पश्यत जर्जरपटप्रावृतोऽयं पुरुषो दशसुवर्णं कल्यवर्तं भणति ।]

दर्दुरकः—अरे मूर्ख नन्वहं दशसुवर्णान्कटकरणेन प्रयच्छामि । तत्किं यस्यास्ति धनं स किं क्रोडे कृत्वा दर्शयति । अरे

Cheat.

Re.

दुर्वर्णोऽसि विनष्टोऽसि दशस्वर्णस्य कारणात् ।
पञ्चेन्द्रियसमायुक्तो नरो व्यापाद्यते त्वया ॥ १३ ॥

माथुरः—भट्टा तुए दशसुवण्णु कल्लवत्तु । मए एसु विहवु । [भर्तः तव दशसुवर्णः कल्यवर्तः । ममैष विभवः ।]

दर्दुरकः—यद्येवम् श्रूयतां तर्हि । अन्यांस्तावद्दश सुवर्णानस्यैव प्रयच्छ । अयमपि द्यूतं शीलयतु ।

माथुरः—तत्किं भोदु । [तत्किं भवतु ।]

Darduraka :—What [is] this ?

Māthura :—This one owes [me] ten suvarṇas.

Darduraka :—I say, this [is] a mere bagatelle !

S.N.

Māthura :—(*Dragging up the rolled up cloth from under the arm-pit of* Darduraka) Sirs [lit. masters], see, see. This man clad in a tattered [piece of] cloth, talks of ten suvarṇas as a mere bagatelle !

Darduraka :—O fool, I say, I can give ten suvarṇas by [just] a Kaṭa throw ! Then what ? One who has wealth, should he exhibit [the same] parading [it] on [his] bosom ? O [you],

you are a low-caste fellow; you are damned; for the sake of ten suvarṇas, a man endowed with five sense-organs is being killed by you ! (13)

Māthura :—Master, to *you*, ten suvarṇas [may be] a mere bagatelle; to me, it [is] a fortune.

Darduraka :—If so, listen then. Give just ten more [or, additional] suvarṇas to this very person, and let this one too engage [himself] in gambling.

Māthura :—What would become then ?

दर्दुरकः—यदि जेष्यति तदा दास्यति।

माथुरः—अह ण जिणादि। [अथ न जयति।]

दर्दुरकः—तदा न दास्यति।

माथुरः—अह ण जुत्तं जप्पिदुम्। एव्वं अक्खन्तो तुमं पअच्छ धुत्तआ। अहं पि णाम माथुरु धुत्तु जूदं मित्था आदंसआमि। अण्णस्स वि अहं ण बिभेमि। धुत्ता खण्डिअवुत्तो सि तुमम्। [अथ न युक्तं जल्पितुम्। एवमाचक्षाणः त्वं प्रयच्छ धूर्तक। अहमपि नाम माथुरो धूर्तो द्यूतं मिथ्या दर्शयामि। अन्यस्मादप्यहं न बिभेमि। धूर्त खण्डितवृत्तोऽसि त्वम्।]

दर्दुरकः—अरे कः खण्डितवृत्तः।

माथुरः—तुमं हु खण्डिअवुत्तो। [त्वं खलु खण्डितवृत्तः।].

दर्दुरकः—पिता ते खण्डितवृत्तः। (संवाहकस्यापक्रमितुं संज्ञां ददाति)

माथुरः—गोसाविआपुत्ता एव्वं ज्जेव जूदं तुए सेविदम्। [वश्यापुत्रे एवमेव द्यूतं त्वया सेवितम्।]

दर्दुरकः—मयैवं द्यूतमासेवितम्।

माथुरः—अले संवाहआ पअच्छ तं दशसुवण्णम्। [अरे संवाहक प्रयच्छ तद्दशसुवर्णम्।]

Humour

Darduraka :—If he wins, then he would pay.

Māthura :—But, if he does not win ?

Darduraka :—Then, he won't pay.

Māthura :—Now, [it is] not proper [to waste time in thus] prattling about. Rogue, pay *you* who are talking thus [in a high-brow fashion]. I too, Māthura by name [or, well-known] the gambler,—shall I show gambling in a false light (*mithyā*) ? I am not afraid of any one else either. Rogue, you are one of a loose character !

Darduraka :—Aye, who [is] of a loose character ?

Māthura :—You indeed [are] of a loose character !

Darduraka :—Your father [is] of a loose character !

[*Makes a sign to* Saṁvāhaka *to move off*

Māthura :—[You] son of a harlot ! Exactly thus have you indulged in gambling !

Darduraka :—Have I indulged in gambling th

Māthura :—O Saṁvāhaka, give those ten su -door.

संवाहकः–अज्ज दइश्शम्। दाव दइश्शम्। [अद्य दास्यामि। तावद्दास्यामि

(माथुरः कर्षति

दर्दुरकः––मूर्ख परोक्षे खलीकर्तुं शक्यते न ममाग्रतः खलीकर्तुम्।

(माथुरः संवाहकमाकृष्य घोणायां मुष्टिप्रहारं ददाति। संवाहकः सशोणि मूर्च्छां नाटयन्भूमौ पतति। दर्दुरक उपसृत्यान्तरयति। माथुरो दर्दुरकं ताडयति दर्दुरको विप्रतीपं ताडयति)

माथुरः––अले अले दुट्ट छिण्णालिआपुत्तअ फलंपि पाविहासि। [अ अरे दुष्ट पुंश्चलीपुत्रक फलमपि प्राप्स्यसि।]

વેશ્યાપુત્ર

दर्दुरकः––[अरे मूर्ख अहं त्वया मार्गगत एव ताडितः। श्वो यदि राजकु ताडयिष्यसि तदा द्रक्ष्यसि।]

I'll manage

माथुरः—एसु पेक्खिस्सम्। [एष प्रेक्षिष्ये।]

दर्दुरकः—कथं द्रक्ष्यसि।

माथुरः––(प्रसार्य चक्षुषी) एव्वं पेक्खिस्सम्। [एवं प्रेक्षिष्ये।]

(दर्दुरको माथुरस्य पांशुना चक्षुषी पूरयित्वा संवाहकस्यापक्रमितुं संज्ञां ददाति। माथुरोऽक्षिणी निगृह्य भूमौ पतति। संवाहकोऽपक्रामति)

Saṁvāhaka :—I shall give to-day, I shall just give.

[Māthura *drags him*

Darduraka :—Fool, it is possible to ill-treat [him] in [my] absence, not [possible] to ill-treat [him] before me.

[Māthura *dragging* Saṁvāhaka *gives him a blow with his fist on the nose.* Saṁvāhaka *gesticulating fainting with bleeding falls on the ground;* Darduraka, *approaching, gets between them;* Māthura *beats* Darduraka, Darduraka *hits back*

Māthura :—O you villain, son of a whore! You would [soon] get the fruit too [that is, punishment] for this [conduct]!

Darduraka :—O fool, I have been beaten by you even while going by [or, I was on] the road. If tomorrow, you would beat me in the court, then you would see.

Māthura :—Here shall I see.

Darduraka :—How would you see?

Māthura :—(*Expanding his eyes*) Thus would I see.

[..raka, *filling with dust* Māthura's *eyes, makes a sign* himse..

to S.. ..a *to move off*; Māthura closing *his eyes falls on the*

..athura :— ..haka *moves off*

दर्दुरकः—(स्वगतम्) प्रधानसभिको माथुरो मया विरोधितः । तन्नात्र युज्यते स्थातुम् । कथितं च मम प्रियवयस्येन शर्विलकेन यथा किल आर्यकनामा गोपालदारकः सिद्धादेशेन समादिष्टो राजा भविष्यति इति । सर्वश्चास्मद्विधो जनस्तमनुसरति । तदहमपि तत्समीपमेव गच्छामि । (इति निष्कान्तः ।)

संवाहकः—(सत्रासं परिक्रम्य दृष्ट्वा) एशे कश्शवि अणपावुदपक्खदुआलके गेहे। ता एत्थ पविशिश्शम्। (प्रवेशं रूपयित्वा वसन्तसेनामालोक्य) अज्जे शलणागदे म्हि । [एतत्कस्याप्यनपावृतपक्षद्वारकं गेहम् । तदत्र प्रविशामि ।...आर्ये शरणागतोऽस्मि ।]

वसन्तसेना—अभअं सरणागदस्स । हञ्जे ढक्केहि पक्खदुआरअम् । [अभयं शरणागतस्य । चेटि पिधेहि पक्षद्वारकम् ।] (चेटी तथा करोति)

वसन्तसेना—कुदो दे भअम् । [कुतस्ते भयम् ।]

संवाहकः—अज्जे धणिकादो । [आर्ये धनिकात् ।]

वसन्तसेना—हञ्जे संपदं अवावुणु पक्खदुआरअम् । [चेटि सांप्रतमपावृणु पक्षद्वारकम् ।]

Darduraka :—(*To himself*) The chief Sabhika, Māthura has been antagonised by me. So, it is not proper [or, advisable] to stay on here [longer]. Again, my dear friend Śarvilaka has told me that it was reported—'The cowherd-boy, Āryaka by name, would be the king, as foretold by a soothsayer [whose prophecies come to be true].' And all people of our type are following him. So, I also shall go to him alone. [*Exit*

Dr. Ryder not correct

Saṁvāhaka :—(*Moving about in fear*, *beholding*) This [is] some one's house with the side-door unfastened. So, I shall enter here. (*Gesticulating entrance*, *seeing* Vasantasenā) Lady, I approach [you] for protection [or shelter].

Vasantasenā :—Safety [or, freedom from molestation] to [you] who have approached [me] for protection [I promise]. Ceṭī, close the side-door. [Ceṭī *does accordingly*

Vasantasenā :—Whence your fear ?

Saṁvāhaka :—From a creditor, Lady.

Vasantasenā :—Ceṭī, now unfasten the side-door.

---

[1] अपावुद ।

संवाहकः—(आत्मगतम्) कधं धणिकादो तुलिदं शे भअकालणम् । शुट्ठु क्खु एवं वुच्चदि ।

जे अत्तबलं जाणिअ भालं तुलिदं वहेइ माणुस्से ।
ताह खलणं ण जाअदि ण अ कन्तालगदो विवज्जदि ॥ १४ ॥

एत्थ लक्खिदोम्हि । [कथं धानिकात्तुलितमस्या भयकारणम् । सुष्ठु खल्वेवमुच्यते ।

य आत्मबलं ज्ञात्वा भारं तुलितं वहति मनुष्यः ।
तस्य स्खलनं न जायते न च कान्तारगतो विपद्यते ॥

अत्र लक्षितोऽस्मि ।]

माथुरः—(अक्षिणी प्रमृज्य द्यूतकरं प्रति) अले देहि देहि । [अरे देहि देहि ।]

द्यूतकरः—भट्टा जावदेव अम्हे दद्दुरेण कलहाविदा तावदेव सो गोहो अवक्कन्तो । [भर्तः यावदेव वयं दर्दुरेण कलहायितास्तावदेव स पुरुषोऽपक्रान्तः ।]

माथुरः—तस्स जूदकलस्स मुट्ठिप्पहालेण णासिका भग्गा आसि । ता एहि । रुहिरपहं अणुसरेम्ह । [तस्य द्यूतकरस्य मुष्टिप्रहारेण नासिका भग्नासीत् । तदेहि । रुधिरपथमनुसरावः ।]

(अनुसृत्य) **द्यूतकरः**—भट्टा वसन्तसेणागेहं पविट्ठो सो । [भर्तः वसन्तसेनागृहं प्रविष्टः सः ।]

Saṁvāhaka :—(*To himself*) What, a cause of fear from a creditor is [simply] made light of by her! It is indeed well said—

The man who knowing his strength [or capacity] bears a burden commensurate [with it],—for him there is no mishap [or, stumbling], neither does he perish [even though] staying in wilderness. (14)

Here am I an illustration [or, case in point]!

Māthura :—(*Wiping off his eyes, to* Dyūtakara) Oh, give, give.

Dyūtakara :—Sir, while indeed we had been involved in a quarrel by Darduraka, the same time that man made off.

Māthura :—The nose of that gambler had been smashed by the blow of [my] fist. So, come on. Let us follow the blood-track.

(*Following the track*) **Dyūtakara** :—Sir, he has entered Vasantasenā's house!

माथुरः—भूदाइं सुवण्णाइं । [भूतानि सुवर्णानि ।]

द्यूतकरः—लाअउलं गदुअ णिवेदेम्ह । [राजकुलं गत्वा निवेदयावः ।]

माथुरः—एसो धुत्तो अदो णिक्कमिअ अण्णत्त गमिस्सदि । ता उअरोधेणेव्व गेण्हेम्ह । [एष धूर्तोऽतो निष्क्रम्यान्यत्र गमिष्यति । तदुपरोधेनैव गृह्णीवः ।]

(वसन्तसेना मदनिकायै संज्ञां ददाति)

मदनिका—कुदो अज्जो । को वा अज्जो । कस्स वा अज्जो । किं वा वित्तिं अज्जो उवजीअदि । कुदो वा भअम् । [कुत आर्यः । को वार्यः । कस्य वार्यः । कां वा वृत्तिमार्य उपजीवाति । कुतो वा भयम् ।]

संवाहकः—शुणादु अज्जआ । अज्जए पाडलिउत्ते मे जम्मभूमी । गहवइदालके हगे । संवाहअश्श वित्तिं उवजीआमि । [शृणोत्वार्या । आर्ये पाटलिपुत्रं मे जन्मभूमिः । गृहपतिदारकोऽहम् । संवाहकस्य वृत्तिमुपजीवामि ।]

वसन्तसेना—सुउमारा क्खु कला सिक्खिदा अज्जेण । [सुकुमारा खलु कला शिक्षितार्येण ।]

संवाहकः—अज्जए कलेत्ति शिक्खिदा । आजीविआ दाणिं संवुत्ता । [आर्ये कलेति शिक्षिता । आजीविकेदानीं संवृत्ता ।]

Māthura :—Good bye to [lit. gone are] the suvarṇas !

Dyūtakara :—Let us go and lodge a complaint [against him] in the court.

Māthura :—This rascal would [or, is bound to] go elsewhere, getting out from here. So, let us capture [him], by just [resorting to] a blocade.

[Vasantasenā *makes a sign to* Madanikā.

Madanikā :—Whence [have you come] Sir ? Who again [are you] Sir ? To whom again [do you belong] Sir ? What profession again do you follow for [your] livelihood, Sir ? Whence again [your] fear ?

Saṁvāhaka :—Pray, listen, Madam. Madam, Pāṭaliputra [is] my birth-place. I [am] the son of a village headman [or, house-holder]. I live by [following] the profession of a shampooer.

Vasantasenā :—A delicate art indeed has been learnt by you, Sir !

Saṁvāhaka :—Madam, it was learnt as an art; now it has become a means of [earning my] livelihood.

चेटी—अदिणिव्विण्णं अज्जेण पडिवअणं दिण्णम् । तदो तदो। [अतिनिर्विण्णमार्येण प्रतिवचनं दत्तम् । ततस्ततः ।]

संवाहकः—तदो अज्जए एशे णिजगेहे आहिण्डकाणं मुहादो शुणिअ अपुव्वदेशदंशणकुदूहलेण इह आगदे । इहवि मए पविशिअ उज्जइणिं एक्के अज्जे शुश्शूशिदे । जे तालिशे पिअदंशणे पिअवादी दइअ ण कित्तेदि अवकिदं विशुमलेदि । किं बहुणा पलविदेण । दक्खिणदाए पलकेलअं विअ अत्ताणअं अवगच्छादि शलणागअवच्छले अ । [तत आर्ये एष निजगृह आहिण्डकानां मुखाच्छ्रुत्वापूर्वदेशदर्शनकुतूहलेनेहागतः । इहापि मया प्रविश्योज्जयिनीमेकं आर्यः शुश्रूषितः । यस्तादृशः प्रियदर्शनः प्रियवादी दत्त्वा न कीर्तयति अपकृतं विस्मरति । किं बहुना प्रलपितेन । दाक्षिणतया परकीयमिवात्मानमवगच्छति शरणागतवत्सलश्च ।]

चेटी—को दाणिं अज्जआए मणोरहन्तरस्स गुणाइं चोरिअ उज्जइणिं अलंकरेदि । [क इदानीमार्याया मनोरथान्तरस्य गुणांश्चोरयित्वोज्जयिनीमलंकरोति ।]

वसन्तसेना—साहु हञ्जे साहु । मए वि एव्वं ज्जेव हिअएण मन्तिदम् । [साधु चेटि साधु । मयाप्येवमेव हृदयेन मान्त्रितम् ।]

चेटी—अज्ज तदो तदो । [आर्य ततस्ततः ।]

Ceṭī :—An extremely despondent reply has been given by you, Sir ! What next ?

Saṁvāhaka :—Then, Madam, having heard [about Ujjayinī] at home from the lips of travellers, here I came through curiosity to see a region not seen before. And here, too, having entered Ujjayinī, I served one noble person, who, so handsome to see, sweet-talker, boasts not, having given [in charity], forgets any evil turn [done to him]. What need of prattling [about his qualities] at length ? On account of [his] courteous nature, he considers himself as though belonging to others, and [is] affectionate towards those who approach [him] for protection !

Ceṭī :—Who now [is this one who] adorns Ujjayinī, having stolen the virtues of the object of Madam's desire ?

Vasantasenā :—Good, Ceṭī, good ! The same [thing] was thought of by me also in [my] heart !

Ceṭī :—What next, Sir !

संवाहकः—अज्जए शे दाणिं अणुक्कोशकिदेहिं पदाणेहिं [आर्ये स इदानमिनुक्रोशकृतैः प्रदानैः]

वसन्तसेना—किं उवरदविहवो संवुत्तो । [किमुपरतविभवः संवृत्तः ।] ५५

संवाहकः—अणाचक्खिदे ज्जेव कधं अज्जआए विण्णादम् । [अनाख्यातमेव कथमार्यया विज्ञातम् ।]

वसन्तसेना—किं एत्थ जाणीअदि । दुल्लहा गुणा विहवा अ । अपेएसु तडाएसु बहुदरं उदअं भोदि । [किमत्र ज्ञायते । दुर्लभा गुणा विभवाश्च । अपेयेषु तडागेषु बहुतरमुदकं भवति ।] ५६

चेटी—अज्ज किंणामधेओ क्खु सो । [आर्य किंनामधेयः खलु सः ।] ५७

संवाहकः—अज्जे के दाणिं तश्श भूदलमिअङ्कस्स णामं ण जाणादि। शो क्खु शेट्ठिचत्तले पडिवशदि। शलाहणिज्जणामधेए अज्जचालुदत्ते णाम। [आर्ये ५८ क इदानीं तस्य भूतलमृगाङ्कस्य नाम न जानाति । स खलु श्रेष्ठिचत्वरे प्रतिवसति । श्लाघनीयनामधेय आर्यचारुदत्तो नाम ।]

वसन्तसेना—(सहर्षमासनादवतीर्य) अज्जस्स अत्तणकेरकं एदं गेहम्। ५९ हञ्जे देहि से आसणम् । तालवेण्टअं गेण्ह । परिस्समो अज्जस्स बाधेदि । [आर्यस्यात्मीयमेतद्गेहम्। चेटि देह्यस्यासनम्। तालवृन्तकं गृहाण । परिश्रम आर्यस्य बाधते ।]

(चेटी तथा करोति) ६०

Saṁvāhaka :—Madam, he now, owing to [his] large gifts, prompted by pity [for others]—

Vasantasenā :—Has become bereft of [his] fortune?

Saṁvāhaka :—How was this known by Madam, even though not told [by me] ?

Vasantasenā :—What [is] there to be known here? Virtues and fortunes are difficult to have, together. In tanks [the water in which is] unfit to drink, there is quite a lot of water!

Cetī :—Sir, what indeed is his name?

Saṁvāhaka :—Madam, who now does not know the name of that [well-known] Moon on the earth? He indeed lives at the Merchant-square, of a praiseworthy name, by name the noble Cārudatta.

Vasantasenā :—(*With joy, getting down from her seat*) This house [is] your own, Sir. Cetī, give [him] a seat. Take a fan. Fatigue is troubling the noble one! [Cetī *does accordingly*

संवाहकः––(स्वगतम्) कधं अज्जचालुदत्तस्स णामशंकित्तणेण ईदिशे मे आदले। शाहु अज्जचालुदत्त शाहु। पुहवीए तुमं एक्के जीवशि। शेषे उण जणे शशदि। (इति पादयोर्निपत्य) भोदु अज्जए भोदु। आशणे णिशीददु अज्जआ। [कथमार्यचारुदत्तस्य नामसंकीर्तनेनेदृशो म आदरः । साधु आर्यचारुदत्त साधु। पृथिव्यां त्वमेको जीवसि। शेषः पुनर्जनः श्वसिति। ...भवत्वार्ये भवतु। आसने निषीदत्वार्या।]

वसन्तसेना––(आसने समुपविश्य) अज्ज कुदो सो धणिओ। [आर्य कुतः स धनिकः।]

संवाहकः––

शक्कालधणे क्खु शज्जणे काह ण होइ चलाचले धणे।
जे पूइदुं पि ण आणादि शे पूआविशेशंपि आणादि ॥ १५ ॥
[सत्कारधनः खलु सज्जनः कस्य न भवति चलाचलं धनम्।
यः पूजयितुमपि न जानाति स पूजाविशेषमपि जानाति ॥]

वसन्तसेना––तदो तदो। [ततस्ततः।]

संवाहकः–तदो तेण अज्जेण शवित्ती पलिचालके किदो म्हि। चालित्तावशेशे अ तश्शिं जूदोवजीवि म्हि शंवुत्ते। तदो भाअधेअविशमदाए दशशुवण्णअं

Saṁvāhaka :—(*To himself*) What, such [a high] regard [shown] to me by the [mere] mention of the name of the noble Cārudatta? Bravo! Noble Cārudatta! Bravo! On this earth, you alone [truly] live; while the remaining crowd [merely] breathes. (*Falling at* Vasantasenā's *feet*) Enough, Madam, enough. Pray, be seated on the seat, Madam.

Vasantasenā :—(*Sitting down on the seat*) Sir, where [is] that creditor [or, how can he be a rich man] ?

Saṁvāhaka :—

A good man has courtesy for [his] wealth [or, is rich in courtesy]; who cannot possess wealth that comes and goes? He who does not know even to honour [others],—can he know [that is, really appreciate] the excellence of honour [done to him by others]?

Vasantasenā :—What next? (15)

Saṁvāhaka :—Then, I was employed by that noble one, as a personal servant with a salary. When he had only [his] good moral conduct remaining [with him, that is, when he was

जूदे हालिदम् । [ततस्तेनार्येण सवृत्तिः परिचारकः कृतोऽस्मि । चारित्र्यावशेषे च तस्मिन्द्यूतोपजीव्यस्मि संवृत्तः । ततो भागधेयविषमतया दशसुवर्णं द्यूते हारितम् ।]

माथुरः—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुषितोऽस्मि ।]

संवाहकः—एदे दे शहिअजूदिअला मं अणुशंधअन्ति । शंपदं शुणिअ अज्जआ पमाणम् । [एतौ तौ सभिकद्यूतकरौ मामनुसंधत्तः । सांप्रतं श्रुत्वार्या प्रमाणम् ।]

वसन्तसेना—मदणिए वासपादवविसंठुलदाए पक्खिणो इदो तदो वि आहिण्डन्ति । हञ्जे ता गच्छ । एदाणं सहिअजूदिअराणम् अअं अज्जो ज्जेव पडिवादेदि त्ति इमं हत्थाभरणअं तुमं देहि । [मदनिके वासपादपविसंष्ठुलतया पक्षिण इतस्ततोऽप्याहिण्डन्ते । चेटि तद्गच्छ । एतयोः सभिकद्यूतकरयोः अयमार्य एव प्रतिपादयतीति इदं हस्ताभरणकं त्वं देहि ।] (इति हस्तात्कटकमाकृष्य चेटयै प्रयच्छति)

चेटी—(गृहीत्वा) जं अज्जआ आणवेदि । [यदार्याज्ञापयति ।] (इति निष्क्रान्ता)

माथुरः—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुषितोऽस्मि ।]

चेटी—जधा एदे उद्धं पेक्खन्ति दीहं णीससन्ति अहिलहन्ति अ दुआराणिहिदलोअणा तधा तक्केमि एदे दे सहिअजूदिअरा हुविस्सन्ति । (उपगम्य)

reduced to penury] I began to maintain [myself] by gambling. Then, owing to [my] luck being adverse, ten suvarṇas were lost [by me] at gambling.

Māthura :—I am ruined [or destroyed] ! I am robbed !

Saṁvāhaka :—Here those Sabhika and Dyūtakara [whom I owe the ten suvarṇas] are close on my heels ! Now, having heard [all this] Madam [is] the authority [to decide what should be done in my case].

Vasantasenā :—Madanikā, owing to the shaky nature of the tree [used by them] for resting, the birds have to wander about here, there and anywhere. Ceṭī, so, go. Give you to these Sabhika and Dyūtakara, this hand-ornament [bracelet], saying (*iti*) that this gentleman himself is giving [it to them].

[*Taking out the bracelet from her hand, gives it to* Ceṭī

Ceṭī :—(*Taking it*) As Madam commands. [*Exit*

Māthura :—I am ruined ! I am robbed !

Ceṭī :—As these [two] are looking up, sighing deeply, chattering to each other, with eyes fixed on the door, I guess,

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१ विसुरअन्ति अ अहि... ।

अज्ज वन्दामि। [यथैतावूर्ध्वं प्रेक्षेते दीर्घं निश्वसतः अभिलपतश्च द्वारनिहितलोचनौ तथा तर्कयामि एतौ तौ साभिकद्यूतकरौ भविष्यतः। ...आर्य वन्दे।]

माथुरः—सुहं तुए होदु। [सुखं तव भवतु।]

चेटी—अज्ज कदमो तुम्हाणं सहिओ। [आर्य कतरो युवयोः सभिकः।]

माथुरः—

कस्स तुहुं तणुमज्झे अहरेण-रददट्ठदुव्विणीदेण।
जम्पसि मणोहलवअणं आलोअन्ती कडक्खेण ॥ १६ ॥
णत्थि मम विहवो। अण्णत्त व्वज।

[कस्य त्वं तनुमध्ये अधरेण रतदष्टदुर्विनीतेन।
जल्पसि मनोहरवचनमालोकयन्ती कटाक्षेण ॥
नास्ति मम विभवः। अन्यत्र व्रज।]

चेटी—जइ ईदिसाइं णं मन्तेसि ता ण होसि जूदिअरो। अत्थि कोवि तुम्हाणं धारओ। [यदीदृशानि ननु मन्त्रयसे तदा न भवसि द्यूतकरः। अस्ति कोऽपि युष्माकं धारकः।]

माथुरः—अत्थि। दशसुवण्णं धालेदि। किं तस्स। [अस्ति। दशसुवर्णं धारयति। किं तस्य।]

चेटी—तस्स कारणादो अज्जआ इमं हत्थाभरणं पडिवादेदि। णहि णहि। सो ज्जेव पडिवादेदि। [तस्य कारणादार्येदं हस्ताभरणं प्रतिपादयति। नहि नहि। स एव प्रतिपादयति।]

these must be those [two] Sabhika and Dyūtakara. (*Approaching*) Sir, I salute [you].

Māthura :—May there be happiness for you !

Ceṭī :—Sir, which one of you [two is] the Sabhika ?

Māthura :—

[O] thin-waisted one, with [your] lower-lip ill-mannered and bitten in love-sport, to whom are you prattling charming words, casting side-glances ?

I have no wealth [to waste on you]. Go elsewhere. (16)

Ceṭī :—If [or, inasmuch as] indeed you talk such [things] then, you cannot be a gambler. Is there some one [who is] your debtor ?

Māthura :—There is. He owes ten suvarṇas. What of him ?

Ceṭī :—On his account, Madam gives this bracelet,—no, not indeed—he himself gives.

माथुरः—(सहर्षं गृहीत्वा) अले भणेशि तं कुलपुत्तम्—भूदं तुए गण्डे। आअच्छ। पुणो जूदं रमअ। [अरे भणसि तं कुलपुत्रम्—भूतस्तव गण्डः। आगच्छ। पुनर्द्यूतं रमस्व।]

(इति निष्क्रान्तौ)

चेटी—(वसन्तसेनामुपसृत्य) अज्जए पडितुट्ठा गदा सहिअजूदिअरा। [आर्ये परितुष्टौ गतौ सभिकद्यूतकरौ।]

वसन्तसेना—ता गच्छदु। अज्ज बन्धुअणो समस्ससदु। [तद्गच्छतु। अद्य बन्धुजनः समाश्वसितु।]

संवाहकः—अज्जए जइ एव्वं ता इअं कला पलिअणहत्थगदा कलीअदु। [आर्ये यद्येवं तदियं कला परिजनहस्तगता क्रियताम्।]

वसन्तसेना—अज्ज जस्स कारणादो इअं कला सिक्खीअदि सो ज्जेव अज्जेण सुस्सूसिदपुरुव्वो सुस्सूसिदव्वो। [आर्य यस्य कारणादियं कला शिक्ष्यते स एवार्येण शुश्रूषितपूर्वः शुश्रूषितव्यः।]

संवाहकः—(स्वगतम्) अज्जआए णिउअं पच्चादिट्ठो म्हि। कधं पच्चुवकलिश्शम्। (प्रकाशम्) अज्जए अहं एदिणा जूदिअलावमाणेण शक्कशमणके हुविश्शम्। ता शंवाहके जूदिअले शक्कशमणके शंवुत्तेत्ति शुमलिदव्वा अज्जआए एदे अक्खलु। [आर्यया निपुणं प्रत्यादिष्टोऽस्मि। कथं प्रत्युप

Māthura :—(*Taking it with joy*) Aye, say to that nobly born chap ' Cancelled is your pledge. Come. Enjoy gambling again.

174 man

[*Exeunt*

Ceṭī :—(*Approaching* Vasantasenā) Madam, Sabhika and Dyūtakara went away quite pleased !

Vasantasenā :—Then may you go ! Let [your] kinsmen be to-day comforted !

Saṁvāhaka :—Madam, if so, let then this [my] art be mastered by [your] attendants.

Vasantasenā :—For whose sake this art has been learnt [by you], the same [person] served [by you] before ought to be served by you !

Saṁvāhaka :—(*To himself*) I have been repudiated by Madam in a clever manner ! How shall I oblige [her] in return ? (*Aloud*) Madam, owing to this insult [experienced] as [or, at the hands of] a gambler, I shall become a Buddhist monk.

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१ अज्जो बन्धुअण्णं समस्सासिदुं।

करिष्ये। ...आर्ये अहमेतेन द्यूतकरापमानेन शाक्यश्रमणको भविष्यामि। तत्संवाहको द्यूतकरः शाक्यश्रमणकः संवृत्त इति स्मर्तव्यान्यार्ययैतान्यक्षराणि ।]

वसन्तसेना—अज्ज अलं साहसेण । [आर्य अलं साहसेन ।]

संवाहकः—अज्जए कले णिच्चए। (इति परिक्रम्य)

जूदेण तं कदं मे जं वीहत्थं जणश्श शव्वश्श ।
एण्हिं पाअडशीशे णालिन्दमग्गेण विहलिश्शम् ॥ १७ ॥

[आर्ये कृतो निश्चयः ।...

द्यूतेन तत्कृतं मम यद्विहस्तं जनस्य सर्वस्य ।
इदानीं प्रकटशीर्षो नरेन्द्रमार्गेण विहरिष्यामि ॥]

(नेपथ्ये कलकलः)

संवाहकः—(आकर्ण्य) अले किं ण्णेदम् । (आकाशे) किं भणाध—एशे क्खु वशन्तशेणआए खुण्टमोडके णाम दुट्ठहत्थी विअलेदि त्ति । अहो अज्जआए गन्धगअं पेक्खिश्शं गदुअ । अह वा किं मम एदिणा । जधाववशिदं अणुचिट्ठिश्शम्। [अरे किं न्विदम् ।...किं भणत—एष खलु वसन्तसेनायाः खुण्टमोडको नाम दुष्टहस्ती विचरति इति । अहो आर्याया गन्धगजं प्रेक्षिष्ये गत्वा। अथवा किं ममैतेन । यथाव्यवसितमनुष्ठास्यामि । (इति निष्क्रान्तः)

(ततः प्रविशत्यपटीक्षेपेण प्रहृष्टो विकटोज्ज्वलवेशः कर्णपूरकः)

So, 'Saṁvāhaka, the gambler, has turned into a Buddhist monk'—these words [lit. syllables] should be borne in mind by Madam.

Vasantasenā :—Away with [this] rash act.

Saṁvāhaka :—Madam, [my] resolve is made. (*Moving about*)

Gambling did for me what made [me] helpless [or incapaciated] in the whole world [or, among all people] ; *now*, holding up [my] head, I shall freely move about the king's highway ! (17)

(*A confused noise behind the curtain*)

Saṁvāhaka :—(*Hearing*) Aye, what possibly [is] this ? (*In the sky*) What do you say—' Here is indeed moving about Vasantasenā's rogue elephant by name Khuṇṭamoḍaka ! ' Oh, I shall go and see Madam's scent-elephant. Or, what have I to do with this ? I shall do as resolved upon ! [*Exit*

(*Then enter, tossing aside the curtain*, Karṇapūraka, *greatly delighted, wearing a highly gaudy dress*)

कर्णपूरकः—कहिं कहिं अज्जआ। [कुत्र कुत्रार्या।]

चेटी—दुम्मणुस्स किं ते उव्वेअकालणम् जं अग्गदो वट्ठिदं अज्जअं ण पेक्खसि। [दुर्मनुष्य किं त उद्वेगकारणम् यदग्रतोऽवस्थितामार्यां न प्रेक्षसे।]

कर्णपूरकः—(दृष्ट्वा) अज्जए वन्दामि। [आर्ये वन्दे।]

वसन्तसेना—कण्णऊरअ परितुट्ठमुहो लक्खीअसि। ता किं ण्णेदम्। [कर्णपूरक परितुष्टमुखो लक्ष्यसे। तत्किं न्विदम्।]

कर्णपूरकः—(सविस्मयम्) अज्जए वञ्चिदासि जाए अज्जं कण्णऊरअस्स परक्कमो ण दिट्ठो। [आर्ये वञ्चितासि ययाद्य कर्णपूरकस्य पराक्रमो न दृष्टः।]

वसन्तसेना—कण्णऊरअ किं किम्। [कर्णपूरक किं किम्।]

कर्णपूरकः—सुणादु अज्जआ। जो सो अज्जआए खुण्टमोडओ णाम दुट्ठहत्थी सो आलाणत्थम्भं भञ्जिअ महमेत्थं वावादिअ महन्तं संखोहं करन्तो राअमग्गं ओदिण्णो। तदो एत्थन्तरे उग्घुट्टं जणेण—

अवणेध बालअजणं तुरिदं आरुहध रुक्खपासादम्।
किं ण हु पेक्खध पुरदो दुट्ठो हत्थी इदो एदि॥ १८॥

अवि अ

Karṇapūraka :—Where, where [is] Madam?

Ceṭī :—[You] unmannerly fellow [or, bad man]! What [can be] the cause of your agitation (*udvegaḥ*) that you do not notice my lady seated [even just] in front [of you]!

Karṇapūraka :—(*Seeing*) Madam, I salute [you].

Vasantasenā :—Karṇapūraka, you are seen with a face highly delighted. Then, what indeed [is] this?

Karṇapūraka :—(*With wonder*) Madam, you have been deceived [that is, you have missed a great opportunity] in that you did not see to-day Karṇapūraka's [feat of] valour!

Vasantasenā :—Karṇapūraka, what, what?

Karṇapūraka :—Pray, listen, Madam. That wild [or, rogue] elephant of Madam, by name Khuṇṭamoḍaka—he, having smashed the tying post [and] having killed the head-mahout, came down to the king's highway, causing considerable commotion. Then, in the meanwhile, the crowd yelled out—

'Take away the children quickly; climb up trees or mansion [-roofs]; do you not indeed see before [you] that the wild elephant is moving this way?' (18)

And again,

विचलइ णेउरजुअलं छिज्जन्ति अ मेहला मणिक्खइआ ।
वलआ अ सुन्दरदरा रणअङ्कुरजालपडिबद्धा ॥ १९ ॥

तदो तेण दुट्ठहत्थिणा कलचलणरदणेहिं फुल्लणलिणिं विअ णअरिं उज्जइणिं अवगाहमाणेण समासादिदो परिव्वाजओ । तञ्च परिब्भट्ठदण्डकुण्डिआभाअणं सीअरेहिं सिञ्चिअ दन्तन्तरे क्खित्तं पेक्खिअ पुणोवि उग्घुट्ठं जणेण—हा परिव्वाजओ वावादीअदि त्ति । [शृणोत्वार्या । यः स आर्यायाः खुण्टमोडको नाम दुष्टहस्ती स आलानस्तम्भं भङ्क्त्वा महामात्रं व्यापाद्य महान्तं संक्षोभं कुर्वन्राजमार्गमवतीर्णः । ततोऽत्रान्तरे उद्घुष्टं जनेन—

अपनयत बालकजनं त्वरितमारोहत वृक्षप्रासादम् ।
किं न खलु प्रेक्षध्वं पुरतो दुष्टो हस्ती इत एति ॥

अपि च
विचलति नूपुरयुगलं छिद्यन्ते च मेखला मणिखचिताः ।
वलयाश्च सुन्दरतरा रत्नाङ्कुरजालप्रतिबद्धाः ॥

ततस्तेन दुष्टहस्तिना करचरणरदनैः फुल्लनलिनीमिव नगरीमुज्जयिनीमवगाहमानेन समासादितः परिव्राजकः । तं च परिभ्रष्टदण्डकुण्डिकाभाजनं शीकरैः सिक्त्वा दन्तान्तरे क्षिप्तं प्रेक्ष्य पुनरप्युद्घुष्टं जनेन—हा परिव्राजको व्यापाद्यते इति ।]

वसन्तसेना—(ससंभ्रमम्) अहो पमादो अहो पमादो । [अहो प्रमादः अहो प्रमादः ।]

कर्णपूरकः—अलं संभमेण । सुणादु दाव अज्जआ । तदो विच्छिण्णविसंट्ठुलसिङ्खलाकलावअं उव्वहन्तं दन्तन्तरपरिग्गहिदं परिव्वाजअं उव्वहन्तं

Pairs of anklets drop off ! And the girdles set with gems are broken, as also the extremely beautiful bracelets studded with a net-work of rays of gems !

(19)

Then that rogue elephant, wading through the city of Ujjayini, with [his] trunk, feet and tusks, as though through a lake full of blooming lotuses, came across an ascetic [monk]. And on seeing him [the monk] whose staff, gourd and pot had been scattered away, held up between the tusks [by the elephant] after sprinkling over him sprays of water, the crowd once again yelled out—'Alas ! the ascetic is being killed ! '

Vasantasenā :—(*Excitedly*) Oh, the calamity ! Oh, the mishap !

Karṇapūraka :—Away with excitement ! Just listen, Madam. Then seeing him [the elephant] carrying along the tangled

तं पेक्खिअ कण्णऊरएण मए—णहि णहि अज्जआए अण्णपिण्डउट्ठेण दासेण—वामचलणेण जूदलेक्खअं उग्घुसिअ उग्घुसिअ तुरिदं आवणादो लोहदण्डं गेण्हिअ आआरिदो सो दुट्ठहत्थी। [अलं संभ्रमेण। शृणोतु तावदार्या। ततो विच्छिन्नविसंष्टुलशृङ्खलाकलापमुद्वहन्तं दन्तान्तरपरिगृहीतं परिव्राजकमुद्वहन्तं तं प्रेक्ष्य कर्णपूरकेण मया—नहि नहि आर्याया अन्नपिण्डपुष्टेन दासेन—वामचरणेन द्यूतलेखकम् उद्घुष्योद्घुष्य त्वरितमापणाल्लोहदण्डं गृहीत्वाकारितः स दुष्टहस्ती।]

वसन्तसेना—तदो तदो। [ततस्ततः।]

कर्णपूरकः—

आहणिऊण सरोसं तं हत्थिं विञ्झसैलसिहराभम्।
मोआविओ मए सो दन्तन्तरसंठिओ परिव्वाजओ॥ २०॥
[आहत्य सरोषं तं हस्तिनं विन्ध्यशैलशिखराभम्।
मोचितो मया स दन्तान्तरसंस्थितः परिव्राजकः॥]

वसन्तसेना—सुट्ठु दे किदम्। तदो तदो। [सुष्ठु त्वया कृतम्। ततस्ततः।]

कर्णपूरकः—तदो अज्जए साहु रे कण्णऊरअ साहु त्ति एत्तिअमेत्तं भणन्ती विसमभरक्कन्ता विअ णावा एक्कदो पल्हत्था सअला उज्जइणी आसि। तदो अज्जए एक्केण सुण्णाइं आहरणट्ठाणाइं परामसिअ उद्धं पेक्खिअ दीहं णीससिअ अअं पावारओ मम उवरि क्खित्तो। [तत आर्ये साधु रे कर्णपूरक साधु

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mass of broken chains [and] carrying the ascetic held between the tusks, I Karṇapūraka,—no, no [or, beg your pardon] Madam's slave grown fat on the morsels of food [given by you]—moving in a crooked way, and repeatedly shouting to the Dyūtalekhaka [one who marks the score at gambling] [to take heart], hastily snatching an iron bar from a shop, challenged that rogue elephant.

Vasantasenā :—What next ?

Karṇapūraka :—

Having struck down the furious elephant appearing like a peak of the Vindhya mountain, by me was set free that ascetic held up between the tusks ! (20)

Vasantasenā :—You did well [or, a fine achievement] ! What next ?

Karṇapūraka :—Then, Madam, all Ujjayinī, shouting out just this—' Bravo ! O Karṇapūraka ! Well done ' was thrown up on one side, like a boat packed with an uneven load. Then,

इत्येतावन्मात्रं भणन्ती विषमभराक्रान्ता इव नौः एकतः पर्यस्ता सकलोज्जयिन्यासीत्। तत आर्ये एकेन शून्यान्याभरणस्थानानि परामृश्य ऊर्ध्वं प्रेक्ष्य दीर्घं निःश्वस्यायं प्रावारको ममोपरि क्षिप्तः ।]

वसन्तसेना—कण्णऊरअ जाणीहि दाव किं एसो जादीकुसुमवासिदो पावारओ ण वेत्ति । [कर्णपूरक जानीहि तावत्किमेष जातीकुसुमवासितः प्रावारको न वेति ।]

कर्णपूरकः—अज्जए मदगन्धेण सुट्ठु तं गन्धं ण जाणामि । [आर्ये मदगन्धेन सुष्ठु तं गन्धं न जानामि ।]

वसन्तसेना—णामं पि दाव पेक्ख । [नामापि तावत्प्रेक्षस्व ।]

कर्णपूरकः—इमं णामं अज्जआ एव्व वाएदु । [इदं नाम आर्यैव वाचयतु।]

(इति प्रावारकमुपनयति)

वसन्तसेना—अज्जचारुदत्तस्स । [आर्यचारुदत्तस्य।] (इति वाचयित्वा सस्पृहं गृहीत्वा प्रावृणोति)

चेटी—कण्णऊरअ सोहदि अज्जआए पावारओ। [कर्णपूरक शोभत आर्यायाः प्रावारकः ।]

कर्णपूरकः—आं सोहदि अज्जआए पावारओ। [आं शोभत आर्यायाः प्रावारकः ।]

वसन्तसेना—कण्णऊरअ इदं दे पारितोसिअम् । [कर्णपूरक इदं ते पारितोषिकम् ।]

(इत्याभरणं प्रयच्छति)

Madam, was thrown over me this mantle by one [person] after touching the vacant parts [of the body used] for [wearing] ornaments, looking upwards and sighing heavily.

Vasantasenā :—Karṇapūraka, just find out whether this mantle is made fragrant with jasmine flowers or not.

Karṇapūraka :—Madam, I can't make out the scent properly, owing to the smell of rut.

Vasantasenā :—Well, look for the name at any rate.

Karṇapūraka :—Here [is some] name. May Madam herself read [it] out.

[*Places the mantle near her*

Vasantasenā :—Of the noble Cārudatta [*Having read thus, taking it longingly, covers herself with it*

Ceṭī :—Karṇapūraka, this mantle becomes Madam [well] !

Karṇapūraka :—Yes. The mantle becomes Madam [well].

Vasantasenā :—Karnapūraka ! Here [is] your reward.

[*Gives him an ornament*

कर्णपूरकः—(शिरसा गृहीत्वा प्रणम्य च) संपदं सुट्ठु सोहदि अज्जआए पावारओ । [सांप्रतं सुष्ठु शोभत आर्यायाः प्रावारकः ।]

वसन्तसेना—कण्णऊरअ एदाए वेलाए कहिं अज्जचारुदत्तो । [कर्णपूरक एतस्यां वेलायां कुत्रार्यचारुदत्तः]

कर्णपूरकः—एदेण ज्जेव मग्गेण पवुत्तो गन्तुं गेहम् । [एतेनैव मार्गेण प्रवृत्तो गन्तुं गेहम् ।]

वसन्तसेना—हञ्जे उवरिदणं अलिन्दअं आरुहिअ अज्जचारुदत्तं पेक्खेम्ह । [चेटि उपरितनमलिन्दकमारुह्यार्यचारुदत्तं पश्यामः ।]

(इति निष्क्रान्ताः सर्वे)

इति द्यूतकरसंवाहको नाम द्वितीयोऽङ्कः ।

Karṇapūraka :—(*Taking it on the head and saluting*) Now, the mantle becomes Madam very well.

Vasantasenā :—Karṇapūraka, where [could] the noble Cārudatta [be] by this time?

Karṇapūraka :—He started to go home by this very road.

Vasantasenā :—Ceṭī, mounting up the upper balcony, let us be looking at the noble Cārudatta.

[*Exeunt Omnes*

Here ends the Second Act called ' Dyūtakarasaṁvāhaka '
[*The gambler—Saṁvāhaka*]

तृतीयोऽङ्कः ।

(ततः प्रविशति चेटः)

चेटः—

सुअणे क्खु भिच्चाणुकम्पके शामिए णिद्धणके वि शोहदे ।
पिशुणे उण दव्वगव्विदे दुलक्के क्खु पलिणामदालुणे ॥ १ ॥

अवि अ
शश्शपलक्कबलद्दे ण शक्कि वालिदुं
अण्णपशत्तकलत्ते ण शक्कि वालिदुम् ।
जूदपशत्तमणुश्शे ण शक्कि वालिदुं
जे वि शहाविअदोशे ण शक्कि वालिदुम् ॥ २ ॥

का वि वेला अज्जचारुदत्तश्श गन्धव्वं शुणिदुं गदश्श । अदिक्कमदि अद्धलअणी । अज्ज वि ण आअच्छादि । ता जाव बाहिलदुआलशालाए गदुअ शुविश्शम् । [सुजनः खलु भृत्यानुकम्पकः स्वामी निर्धनकोऽपि शोभते ।

wicked

पिशुनः पुनर्द्रव्यगर्वितो दुष्करः खलु परिणामदारुणः ॥

अपि च

सस्यलम्पटबलीवर्दो न शक्यो वारयितुमन्यप्रसक्तकलत्रं न शक्यं वारयितुम् ॥
द्यूतप्रसक्तमनुष्यो न शक्यो वारयितुं योऽपि स्वाभाविकदोषो न शक्यो वारयितुम् ॥

ACT III

(*Then enter* Ceṭa)

Ceṭa :—A master [who is] a good man, compassionate towards [his] servants, does indeed look to advantage, even though without wealth; [a master, who is] on the other hand, wicked, proud of [his] wealth is indeed difficult to serve [and is] terrible [or, harmful] in the end. (1)

And again,

It is not possible to restrain a bull greedy of corn; it is not possible to restrain a wife attached to another; it is not possible to restrain a man deeply attached to gambling; it is not possible to restrain [or, ward off] what again is a natural defect. (2)

What a [long] time indeed since the noble Cārudatta went out to hear the musical concert. The midnight is passing

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१ अण्ण[illegible] ।

कापि वेलार्यचारुदत्तस्य गान्धर्वं श्रोतुं गतस्य । अतिक्रामत्यर्धरजनी । अद्यापि नागच्छति । तद्यावद्बहिर्द्वारशालायां गत्वा स्वप्स्यामि ।] (इति तथा करोति)

(ततः प्रविशति चारुदत्तो विदूषकश्च)

चारुदत्तः—अहो अहो साधु साधु रेभिलेन गीतम् । [वीणा हि नामासमुद्रोत्थितं रत्नम् । कुतः] Rl.

उत्कण्ठितस्य हृदयानुगुणा वयस्या Female friend.
संकेतके चिरयति प्रवरो विनोदः ।
संस्थापना प्रियतमा विरहातुराणां
रक्तस्य रागपरिवृद्धिकरः प्रमोदः ॥ ३ ॥

विदूषकः—भो एहि । गेहं गच्छेम्ह । [भोः एहि । गृहं गच्छावः ।]

चारुदत्तः—अहो सुष्ठु भावरेभिलेन गीतम् ।

विदूषकः—मम दाव दुवेहिं ज्जेव्व हस्सं जाअदि । इत्थिआए सक्कअं पठन्तीए मणुस्सेण अ काअलीं गाअन्तेण । इत्थिआ दाव सक्कअं पठन्ती दिण्णणवणस्सा विअ गिट्ठी अहिअं सुसुआअदि । मणुस्सो वि काअलीं गाअन्तो सुक्खसुमणोदामवेढ्ढिदो वुड्ढपुरोहिदो विअ मन्तं जवन्तो दिढं मे ण रोअदि । [मम तावद्द्वाभ्यामेव हास्यं जायते । स्त्रिया संस्कृतं पठन्त्या मनुष्येण च काकलीं

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away ; still he has not come. So, going to the verandah [or, hall] at the outer door, I shall just sleep [there]. [*Does accordingly*

(*Then enter* Cārudatta *and* Vidūṣaka)

Cārudatta :—Oh, wonder ! Oh ! Rebhila sang most beautifully ! The lute indeed [is] a jewel [but] not arising out from the ocean. Why ?

[It is] a companion exactly after [or, pleasing to] the heart of a love-sick person ; an excellent [means of] diversion when the lover making an appointment tarries ; the most likeable [means for] consolation for those suffering on account of separation, [and a producer of] great delight increasing the passion of one [already] in love. (3)

Vidūṣaka :—Oh, come on ; let us go home.

Cārudatta :—Oh ! Friend Rebhila sang very well !

Vidūṣaka :—For my part, a laugh is caused by two [things] alone—by a woman reading aloud Sanskrit, and by a man singing the Kākalī [in a low, soft tone]. Now, a woman reading aloud Sanskrit, like a cow having a new rope passed

गायता । स्त्री तावत्संस्कृतं पठन्ती दत्तनवनस्येव गृष्टिः अधिकं सूसूशब्दं करोति । मनुष्योऽपि काकलीं गायन् शुष्कसुमनोदामवेष्टितो वृद्धपुरोहित इव मन्त्रं जपन् दृढं मे न रोचते ।]

चारुदत्तः—वयस्य सुष्ठु खल्वद्य गीतं भावरेभिलेन । न च भवान्परितुष्टः ।

वेणु वीणा स्वराणाँ ऐकीभाव रक्तम्

रक्तं च नाम मधुरं च समं स्फुटं च
भावान्वितं च ललितं च मनोहरं च ।
किंवा प्रशस्तवचनैर्बहुभिर्मदुक्तै-
रन्तर्हिता[1] यदि भवेद्वनितेति मन्ये ॥ ४ ॥

अपि च

harmonical

तं तस्य स्वरसंक्रमं मृदुगिरः[2] श्लिष्टं च तन्त्रीस्वनं
वर्णानामपि मूर्च्छनान्तरगतं तारं विरामे मृदुम् ।
हेलासंयमितं पुनश्च ललितं रागाद्[3]द्विरुच्चारितं
यत्सत्यं विरतेऽपि गीतसमये गच्छामि शृण्वन्निव ॥ ५ ॥

विदूषकः—भो वअस्स आवणन्तररच्छाविहाएसु सुहं कुक्कुरा वि सुत्ता । ता गेहं गच्छेम्ह । (अग्रतोऽवलोक्य) वअस्स पेक्ख पेक्ख । एसो वि अन्धआ-

through [her] nostrils, makes distinctly (*adhikam*, or, repeatedly) a *sū-sū* noise; a man also singing the Kākalī like an old priest wrapped in a garland of dried up flowers, muttering the Mantras, is assuredly not to my liking!

Cārudatta:—Friend, superbly indeed friend Rebhila sing to-day! And yet you are not satisfied!

[The *gīta* was] indeed impassioned, and sweet, and smooth and distinct, and full of emotion, and charming and attractive! Or, what need of many commendatory words uttered by me? I think [or wonder] whether there was some woman concealed [who was singing and not Rebhila]! (4)

And again,

To tell the truth, even though the time of the singing is gone by, I am moving on, as though listening [still] to that cadence of notes of him of sweet voice, and the properly harmonised notes of the lute, high-pitched, mingled in the different Mūrchanās even on syllables, low at the close, controlled with utmost ease, and at the same time charming and repeated twice in consonance with the Rāga [or, passion]! (5)

Vidūṣaka:—O friend, even the dogs are sleeping soundly [or, comfortably] at the partitions of the road through the market.

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[1] रन्तर्हितो । [2] गिरा । [3] रागाद्द्वि... ।

रस्स विअ अवआसं देन्तो अन्तरिक्खपासादादो ओदरदि भअवं चन्दो। [भो वयस्य आपणान्तररथ्याविभागेषु सुखं कुक्कुरा अपि सुप्ताः। तद्गृहं गच्छावः। ...वयस्य पश्य पश्य। एषोऽप्यन्धकारस्यैवावकाशं ददद्न्तरिक्षप्रासादादवतरति भगवांश्चन्द्रः।]

चारुदत्तः—सम्यगाह भवान्।

असौ हि दत्त्वा तिमिरावकाशमस्तं व्रजत्युन्नतकोटिरिन्दुः। Good [illegible]
जलावगाढस्य वनाद्विपस्य तीक्ष्णं विषाणाग्रमिवावशिष्टम् ॥ ६ ॥

विदूषकः—भो एदं अम्हाणं गेहम्। वड्ढमाणअ वड्ढमाणअ उग्घाडेहि दुआरअम्। [भोः इदमस्माकं गेहम्। वर्धमानक वर्धमानक उद्घाटय द्वारम्।]

चेटः—अज्जमित्तेआह शलशंजोए शुणीआदि। आगदे अज्जचालुदत्ते। ता जाव दुआलअं शे उग्घाडेमि। (तथा कृत्वा) अज्ज वन्दामि। मित्तेअ तुमंपि वन्दामि। एत्थ वित्थिण्णे आशणे णिशीदन्तु अज्जा। [आर्यमैत्रेयस्य स्वरसंयोगः श्रूयते। आगत आर्यचारुदत्तः। तद्यावद्द्वारमस्योद्घाटयामि। ...आर्य वन्दे। मैत्रेय त्वामपि वन्दे। अत्र विस्तर्णि आसने निषीदतमार्यौ।]

(उभौ नाट्येन प्रविश्योपविशतः)

विदूषकः—वड्ढमाणअ रअणिअं सद्दावेहि पादाइं धोइदुम्। [वर्धमानक रदनिकां शब्दापय पादौ धावितुम्।]

So, let us go home. (*Looking in front*) Friend, see, see. Here is this divine moon also, descending from [his] sky-palace, as though making room for darkness!

Cārudatta :—You have spoken truly [or, well].

This moon, indeed making room for darkness, goes to set, with [his] end raised up, like the sharp tusk-end of a wild elephant plunged into the water, remaining above [that is, visible over the water]. (6)

Vidūṣaka :—Oh, here [is] our house. Vardhamānaka, Vardhamānaka, open the door.

Ceṭa :—The voice of the noble Maitreya is being heard! The noble Cārudatta has arrived. So, I shall open the door for him. (*Doing accordingly*) Sir, I salute [you]. Maitreya, I salute you as well. Pray, take [you two] your seats here on the seats spread out [or, commodious], Sirs!

[*Both, gesticulating entrance, sit down*

Vidūṣaka :—Vardhamānaka, shout out for Radanikā to wash [our] feet.

चारुदत्तः—(सानुकम्पम्) अलं सुप्तजनं प्रबोधयितुम् ।

चेटः—अज्जमित्तेअ अहं पाणिअं गेण्हे । तुमं पादाइं धोवेहि । [आर्यमैत्रेय अहं पानीयं गृह्णामि । त्वं पादौ धाव ।]

विदूषकः—(सक्रोधम्) भो वअस्स एसो दाणिं दासीए पुत्तो भविअ पाणिअं गेण्हेदि । मं उण बम्हणं पादाइं धोवावेदि । [भो वयस्य एष इदानीं दास्याःपुत्रो भूत्वा पानीयं गृह्णाति । मां पुनर्ब्राह्मणं पादौ धावयति ।]

चारुदत्तः—वयस्य मैत्रेय त्वमुदकं गृहाण । वर्धमानकः पादौ प्रक्षालयतु ।

चेटः—अज्जमित्तेअ देहि उदअम् । [आर्यमैत्रेय देह्युदकम् ।]

(विदूषकस्तथा करोति । चेटश्चारुदत्तस्य पादौ प्रक्षाल्यापसरति)

चारुदत्तः—दीयतां ब्राह्मणस्य पादोदकम् ।

विदूषकः—किं मम पादोदएहिं । भूमीए ज्जेव मए ताडिदगद्दहेण विअ पुणोवि लोट्ठिदव्वम् । [किं मम पादोदकैः । भूम्यामेव मया ताडितगर्दभेनेव पुनरपि लोठितव्यम् ।]

चेटः—अज्जमित्तेअ बम्हणे क्खु तुमम् । [आर्यमैत्रेय ब्राह्मणः खलु त्वम् ।]

Cārudatta :—(*With pity*) Away with awakening a person [who is] asleep.

Ceṭa :—Noble Maitreya, I shall take [hold of] the water, you wash the feet [of Cārudatta].

Vidūṣaka :—(*With wrath*) O friend, now here [this Ceṭa], holding the status of (*bhūtvā*) the son of a whore, takes [hold] of] the water, but makes me, a Brāhmaṇa, wash the feet !

Cārudatta :—Friend Maitreya, you take [hold of] the water. Let Vardhamānaka wash the feet.

Ceṭa :—Noble Maitreya, pour out [lit. give] the water.

[Vidūṣaka *does accordingly*. Ceṭa, *having washed* Cārudatta's *feet*, *moves back*

Cārudatta :—Let water for [washing] the feet be poured out for the Brāhmaṇa [Maitreya].

Vidūṣaka :—What [is the use] to me of waters for [washing] the feet ? I must needs be rolling about again on the bare ground, like a donkey which has been given a hiding !

Ceṭa :—Noble Maitreya, you [are], forsooth, a Brāhmaṇa [and so, must be respected duly].

विदूषकः—जधा सव्वणागाणं मज्झे डुण्डुहो तधा सव्वबम्हणाणं मज्झे अहं बम्हणो। [यथा सर्वनागानां मध्ये डुण्डुभः तथा सर्वब्राह्मणानां मध्येऽहं ब्राह्मणः।]

चेटः—अज्जमित्तेअ तधा वि धोइश्शम्। (तथा कृत्वा) अज्जमित्तेअ २७ एदं तं शुवण्णभण्डअं मम दिवा तुह लत्तिं अ। ता गेण्ह। [आर्यमैत्रेय तथापि धाविष्यामि।...आर्यमैत्रेय एतत्तत्सुवर्णभाण्डं मम दिवा तव रात्रौ च। तद्गृहाण।]

(इति दत्त्वा निष्क्रान्तः) ३०

विदूषकः—(गृहीत्वा) अज्ज वि एदं चिट्ठदि। किं एत्थ उज्जइणीए चोरो वि णत्थि जो एदं दासीए पुत्तं णिद्दाचोरं ण अवहरदि। भो वअस्स अब्भन्तरचतुस्सालअं पवेसआमि णम्। [अद्याप्येतत्तिष्ठति। किमत्रोज्जयिन्यां ३३ चौरोऽपि नास्ति य एतं दास्याःपुत्रं निद्राचौरं नापहरति। भो वयस्य अभ्यन्तरचतुःशालकं प्रवेशयाम्येनम्।]

चारुदत्तः—

अलं चतुःशालमिमं प्रवेश्य प्रकाशनारीधृत एष यस्मात्।
तस्मात्स्वयं धारय विप्र तावद्यावन्न तस्याः खलु भोः समर्प्यते ॥ ७ ॥

(निद्रां नाटयन् ‘ तं तस्य स्वरसंक्रमम्–’ ३।५ इति पुनः पठति)

Vidūṣaka :—As the Duṇḍubha [species of serpents, absolutely harmless and not feared by any one] amongst all serpents, so [am] I, a Brāhmaṇa amongst all Brāhmaṇas !

Ceṭa :—Noble Maitreya, all the same, I shall wash [them]. (*Doing accordingly*) Noble Maitreya, here [is] that bunch of gold ornaments [to be kept by you now, according to Cārudatta's orders] with me, by day; and with you by night. So, take [it].

[*Gives it and exit*

Vidūṣaka :—(*Taking it*) Even now [or, so long] this has remained [with us] ! What, is there not even a [single] thief in Ujjayinī here, none who would steal this son of a whore [the suvarṇabhāṇḍa], the stealer of [my] sleep ? O friend, I shall place this in the inner quadrangle [chamber].

Cārudatta :—Do not place [lit. away with placing] this in the inner quadrangle, because it has been worn by a public woman. Therefore, O Brāhmaṇa, keep it yourself so long as it is not handed over to her. (7)

[*Gesticulating being sleepy, repeats again 'That cadence of notes of him' etc. III. 5*

विदूषकः—अवि णिद्दाअदि भवम् । [अपि निद्राति भवान् ।]

3 चारुदत्तः—अथ किम् ।

इयं हि निद्रा नयनावलम्बिनी ललाटदेशादुपसर्पतीव माम् ।
अदृश्यरूपा चपला जरेव या मनुष्यसत्त्वं परिभूय वर्धते ॥ ८ ॥

विदूषकः—ता सुवेम्ह । [तत्स्वपिवः ।] (नाट्येन स्वपिति)

(ततः प्रविशति शर्विलकः)

शर्विलकः—कृत्वा शरीरपरिणाहसुखप्रवेशं
शिक्षाबलेन च बलेन च कर्ममार्गम् ।
गच्छामि भूमिपरिसर्पणघृष्टपार्श्वो
निर्मुच्यमान इव जीर्णतनुर्भुजंगः ॥ ९ ॥

(नभोऽवलोक्य सहर्षम्) अये कथमस्तमुपगच्छति स भगवान्मृगाङ्कः । तथा हि

नृपतिपुरुषशङ्कितप्रचारं परगृहदूषणनिश्चितैकवीरम् ।
[1]घनपटलतमोनिरुद्धतारा रजनिरियं जननीव संवृणोति ॥ १० ॥

Vidūṣaka :—Are you sleepy ?

Cārudatta :—Just so ?

Here, this sleep indeed is as though approaching me from the region of the forehead, taking hold of [my] eyes ; which, like old age, of invisible form, [and] elusive, augments in strength, overcoming the vitality of man. (8)

Vidūṣaka :—Well, let us [both] sleep.

[*Gesticulates falling asleep*

(*Then enter* Śarvilaka)

Śarvilaka :—Having made a passage by boring (*karman*), affording easy entrance for the compass of [my] body, by virtue of [my] training and by [my physical] strength, I go ahead [through the passage] with [my] sides scratched by creeping on the ground, like a serpent of worn-out body, being relieved of [his] slough. (9)

(*Looking to the sky, with joy*) Oh ! What, is that divine moon going to set ? Thus—

This night, like a mother, is concealing [me], with the stars screened by the thick mass of darkness, [me] whose movement is apprehensive of the king's officers, [or, city-guards] and who am the one warrior resolved upon breaking through (*dūṣaṇa*) the houses of others ! (10

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[1] घनतिमिरनिरुद्धसर्वभावा ।

वृक्षवाटिकापरिसरे संधिं कृत्वा प्रविष्टोऽस्मि मध्यमकम्। तद्यावदिदानीं चतुःशालकमपि दूषयामि। भोः

कामं नीचमिदं वदन्तु पुरुषाः स्वप्ने च यद्वर्धते
विश्वस्तेषु च वञ्चनापरिभवश्चौर्यं न शौर्यं हि तत्।
स्वाधीना वचनीयतापि हि वरं बद्धो न सेवाञ्जलि-
मार्गो ह्येष नरेन्द्रसौप्तिकवधे पूर्वं कृतो द्रौणिना ॥ ११ ॥ Imp.

तत्कस्मिन्नुद्देशे संधिमुत्पादयामि।

देशः को नु जलावसेकशिथिलो यस्मिन्न शब्दो भवे-
द्भित्तीनां च न दर्शनान्तरगतः संधिः करालो भवेत्।
क्षारक्षीणतया च लोष्टककृशं जीर्णं क्व हर्म्यं भवे-
त्कस्मिन्स्त्रीजनदर्शनं च न भवेत्स्यादर्थसिद्धिश्च मे ॥ १२ ॥

weakened

(भित्तिं परामृश्य) नित्यादित्यदर्शनोदकसेचनेन[1] दूषितेयं भूमिः क्षारक्षीणा।

Having made a breach in the fencing wall of the grove of trees, I have now entered the middle [region]. So, I shall now break through the inner quadrangle as well. Oh!

I admit (*kāmam*) people may speak of this [profession of a thief] as vile, which again prospers when [people are] asleep. Overcoming by fraud those who are unsuspecting is [but] knavery; there [is] verily, no heroism about it. Still, even a blamable state, dependent on oneself is better, but not [a servile state where one is] to have hands folded in service. [And] moreover, this [is] the course followed formerly by Droṇa's son [Aśvatthāman] at the murder of kings while asleep! (11)

Well, in what region shall I make a breach?

Which possibly [is] the region loose owing to the sprinkling of water, where no noise would result [at the time of boring], where there could be a wide breach in the walls, but not within [that is, capable of attracting] the sight of others? Where could the mansion be dilapidated, with the brick-masonry rendered less strong owing to being corroded by salt-petre, where there would not be the sight of women-folk, and at the same time there would be the accomplishment of [my] desired object? (12)

ruinous

rust

(*Feeling the wall*) Here [is] the region weakened by salt-petre and rendered loose (*dūṣita*) by the sprinkling of water at

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[1] ...दित्यादर्शनो।

मूषिकोत्करश्चेह । हन्त सिद्धोऽयमर्थः । प्रथममेतत्स्कन्दपुत्राणां सिद्धिलक्षणम् । अत्र कर्मप्रारम्भे कीदृशमिदानीं संधिमुत्पादयामि । इह खलु भगवता कनकशक्तिना चतुर्विधः संध्युपायो दर्शितः । तद्यथा—पक्वेष्टकानामाकर्षणम् आमेष्टकानां छेदनम् पिण्डमयानां सेचनम् काष्ठमयानां पाटनमिति । तदत्र पक्वेष्टके इष्टकाकर्षणम् । तत्र

Profession

पद्मव्याकोशं भास्करं बालचन्द्रं
वापीविस्तीर्णं स्वस्तिकं पूर्णकुम्भम् ।
तत्कस्मिन्देशे दर्शयाम्यात्मशिल्पं
दृष्ट्वा श्वो यं यद्विस्मयं यान्ति पौराः ॥ १३ ॥

तदत्र पक्वेष्टके पूर्णकुम्भ एव शोभते । तमुत्पादयामि ।

अन्यासु भित्तिषु मया निशि पाटितासु
क्षारक्षतासु विषमासु च कल्पनासु ।

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the daily (*nitya*) sight of the [rise of the] sun; and here [is also] a pile of rubbish excavated by mice! Oh joy, this [my] desired object is accomplished! This [is] the first sign of success for the sons of Skanda [that is thieves]! Now here, to begin the boring, what kind of breach shall I make? Here indeed, by the Revered Kanakaśakti has been prescribed a fourfold mode for [making] breaches, which [is] as follows—(1) Pulling out the bricks if baked (2) Cutting through the bricks if unbaked (3) Sprinkling [water over bricks] made of earth-clods (4) Chipping [bricks] made of wood. So, here [the mode to be followed is] pulling out the bricks, there being baked bricks. There [too]

[are possible the following varieties]—Fully blossomed lotus, sun, crescent moon, well, rectangular, Svastika, full water-jar—So, in what place shall I show my craftsmanship seeing which tomorrow the citizens would become amazed! (13)

Now here in [this region of] baked bricks, a full-water jar [variety of breach] alone would look well [or, appropriate]. I shall effect it.

In the case of other walls and hard structures [or formations] corroded by salt-petre, breached at night, the crowd of neighbours, on seeing [the whole thing] in the [next]

दृष्ट्वा प्रभातसमये प्रतिवेशिवर्गो
दोषांश्च मे वदति कर्मणि कौशलं च ॥ १४ ॥

[नमो वरदाय कुमारकार्तिकेयाय नमः कनकशक्तये ब्रह्मण्यदेवाय देवव्रताय नमो भास्करनन्दिने नमो योगाचार्याय यस्याहं प्रथमः शिष्यः। तेन च परितुष्टेन योगरोचना मे दत्ता ।] Re

अनया हि समालब्धं न मां द्रक्ष्यन्ति रक्षिणः ।
शस्त्रं च पतितं गात्रे रुजं नोत्पादयिष्यति ॥ १५ ॥

(तथा करोति) धिक्कष्टम्। प्रमाणसूत्रं मे विस्मृतम्। (विचिन्त्य) आं इदं यज्ञोपवीतं प्रमाणसूत्रं भविष्यति। यज्ञोपवीतं हि नाम ब्राह्मणस्य महदुपकरणद्रव्यम् विशेषतोऽस्मद्विधस्य। कुतः। Re.

एतेन मापयति भित्तिषु कर्ममार्गमेतेन मोचयति भूषणसंप्रयोगान्।
उद्घाटको भवति यन्त्रदृढे कपाटे दष्टस्य कीटभुजगैः परिवेष्टनं च ॥१६॥

मापयित्वा कर्म समारभे। (तथा कृत्वावलोक्य च) एकलोष्टावशेषोऽयं संधिः।

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morning, have spoken in condemnation of me, and at the same time of my skill in [my] job. (14)

A bow to the boon-giver Kumāra Kārtikeya, a bow to Kanakaśakti, the god good to the Brāhmaṇas, of divine law; a bow to Bhāskaranandin, a bow to Yogācārya of whom I [am] the best (*prathamaḥ*) pupil. And by him fully satisfied, was given to me a magic ointment.

The guards would not indeed be able to see me when anointed with this [yogarocanā], nor would [any] weapon striking at [my] body, produce [any] agony [or, wound]. (15)

[*Does accordingly*

Oh, fie! Alas! I have forgotten my measuring tape. (*Thinking*) Oh, yes. This [my] sacred thread would be [serving the purpose of] the measuring tape. A sacred thread, indeed, [is] a great helping material to a Brāhmaṇa, especially to [one] like us. Why? Re

With this [one] measures the passage made by boring in the walls; with this [one] unfastens the fastenings of ornaments; it becomes the opener in the case of a door made fast by a bolt; [it is] also a ligature for one bitten by insects or serpents! (16)

Having measured up, I [now] start boring. (*Doing accordingly, and beholding*) This breach has [only] one brick re-

धिक्कष्टम्। अहिना दष्टोऽस्मि। (यज्ञोपवीतेनाङ्गुलीं बद्ध्वा विषवेगं नाटयति। चिकित्सां कृत्वा) स्वस्थोऽस्मि। (पुनः कर्म कृत्वा दृष्ट्वा च) अये ज्वलति प्रदीपः। तथा हि

शिखा प्रदीपस्य सुवर्णपिञ्जरा महीतले संधिमुखेन निर्गता।
विभाति पर्यन्ततमःसमावृता सुवर्णरेखेव कषे निवेशिता ॥ १७ ॥

(पुनः कर्म कृत्वा) समाप्तोऽयं संधिः। भवतु। प्रविशामि। अथवा न तावत्प्रविशामि। प्रतिपुरुषं निवेशयामि। (तथा कृत्वा) अये न कश्चित्। नमः कार्तिकेयाय। (प्रविश्य दृष्ट्वा च) अये पुरुषद्वयं सुप्तम्। भवतु। आत्मरक्षार्थं द्वारमुद्घाटयामि। कथं जीर्णत्वाद्गृहस्य विरौति कपाटम्। तद्यावत्सलिलमन्वेषयामि। क्व नु खलु सलिलं भविष्यति। (इतस्ततो दृष्ट्वा सलिलं गृहीत्वा क्षिपन्सशङ्कम्) मा तावद्भूमौ पतच्छब्दमुत्पादयेत्। भवतु। एवं तावत्। (पृष्ठेन प्रतीक्ष्य कपाटमुद्घाट्य) भवतु। एवं तावत्। इदानीं परीक्षे किं लक्ष्यसुप्तम् उत परमार्थसुप्तमिदं द्वयम्। (त्रासयित्वा परीक्ष्य च) अये परमार्थसुप्तेनानेन भवितव्यम्। तथा हि

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maining [to be pulled out]. Fie ! Alas ! I am bitten by a snake ! (*Having tied up his finger with the sacred thread, gesticulates the effect of poison ; applying the medicine*) I am all right [*now*]. (*Boring again, and seeing*) Aye, a lamp is burning. Thus—

The flame of the lamp, yellowish like gold, emerging through the opening of the breach, on to the ground, being enveloped by darkness on all sides, shines like a streak of gold drawn on a touch-stone ! (17)

(*Again doing the boring*) Finished [is] this breach. Well, [now] I shall enter ; or, I shall not enter for a while (*tāvat*). I shall [first] introduce a dummy man. (*Doing accordingly*) Ah ! [there is] no one [about]. A bow to Kārtikeya ! (*Entering and seeing*) Ah ! a couple of men asleep ! Well, I shall open the door for the sake of my [own] protection. What, owing to the house being old, the door is creaking ! So, I shall just make a search for water. Where possibly could the water indeed be ? (*Looking here and there, taking the water, and throwing it on, apprehensively*) I hope, it will not make any noise, while falling on the ground. Well, thus now [I shall act]. (*Waiting behind, opening the door*) Well, [I shall do] just this. Now I shall examine, whether this pair is feigning sleep or is really asleep. (*Having frightened them and examining*) Ah ! this pair ought to be really asleep ! Thus—

Good description

निःश्वासोऽस्य न शङ्कितः सुविशदस्तुल्यान्तरं वर्तते
दृष्टिर्गाढनिमीलिता न विकला नाभ्यन्तरे चञ्चला ।
गात्रं स्रस्तशरीरसंधिशिथिलं शय्याप्रमाणाधिकं
दीपं चापि न मर्षयेदभिमुखं स्याल्लक्ष्यसुप्तं यदि ॥ १८ ॥ Imp.

(समन्तादवलोक्य) अये कथं मृदङ्गः। अयं दर्दुरः। अयं पणवः। इयमपि वीणा।
एते वंशाः। अमी पुस्तकाः। कथं नाट्याचार्यस्य गृहमिदम्। अथवा भवनप्रत्ययात्प्रविष्टोऽस्मि। तत्किं परमार्थदरिद्रोऽयम् उत राजभयाच्चौरभयाद्वा भूमिष्ठं ३.
द्रव्यं धारयति। तन्ममापि नाम शर्विलकस्य भूमिष्ठं द्रव्यम्। भवतु। बीजं प्रक्षिपामि। (तथा कृत्वा) निक्षिप्तं बीजं न क्वचित्स्फारीभवति। अये परमार्थदरिद्रोऽयम्। भवतु। गच्छामि। ६

विदूषकः—(उत्स्वप्नायते) भो वअस्स संधी विअ दिज्जदि। चोरं विअ पेक्खामि। ता गेण्हदु भवं एदं सुवण्णभण्डअम्। [भो वयस्य संधिरिव दृश्यते। चौरमिव पश्यामि। तद्गृह्णातु भवानिदं सुवर्णभाण्डम्।] १.

Of this [pair], the breathing [is], not halting, quite distinct and goes on at regular intervals; the eyes [are] fast closed up, neither blinking, nor unsteady within; the limbs [are] relaxed, owing to the joints of the body being loosened and [go] beyond the measure [or, limits] of the bed. If this [pair] be feigning sleep, it could not be bearing the [gleam of the] lamp straight on [its] faces. (18)

(*Looking all round*) Aye, what, a drum! This flute (*dardura*), this Paṇava; here again a lute, these reed-pipes, these dolls! What, [is] this a house of a Professor of music [or, dancing]? Or, [it appears that I was not well-advised in that] I entered [here] on trusting to the [external bigness of the] mansion! Then, is he [the owner of the house] really poor, or does he keep the wealth buried under the ground through fear of the king or fear of thieves? In that case, [can there be any] wealth buried underground to [and not capable of being discovered by] even *me*, Śarvilaka, for the matter of that? Well, I shall scatter away the [magical] seeds. (*Doing accordingly*) The scattered seed is not expanding anywhere! Aye, [that means] this one [is] really poor. Well, I shall go.

Society
[illegible]

Vidūṣaka:—(*Talks in his sleep*) O friend, [something] like a breach is seen; [something] like a thief I see. So, take you this bunch of gold ornaments.

शर्विलकः—किं न खल्वयमिह मां प्रविष्टं ज्ञात्वा दरिद्रोऽस्मीत्युपहसति। तत्किं व्यापादयामि उत लघुत्वादुत्स्वप्नायते। (दृष्ट्वा) अये जर्जरस्नानशाटीनिबद्धं दीपप्रभयोद्दीपितं सत्यमेवैतदलंकरणभाण्डम्। भवतु। गृह्णामि। अथवा न युक्तं तुल्यावस्थं कुलपुत्रजनं पीडयितुम्। तद्गच्छामि।

विदूषकः—भो वअस्स साविदोसि गोबम्हणकामाए जइ एदं सुवण्णभण्डअं ण गेह्णसि। [भो वयस्य शापितोऽसि गोब्राह्मणकाम्यया यद्येतत्सुवर्णभाण्डं न गृह्णासि।]

शर्विलकः—अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च। तद्गृह्णामि। अथवा ज्वलति प्रदीपः। अस्ति च मया प्रदीपनिर्वापणार्थमाग्नेयः कीटो धार्यते। तं तावत्प्रवेशयामि। तस्यायं देशकालः। एष मुक्तो मया कीटो [१]यात्वेवास्य दीपस्योपरि मण्डलैर्विचित्रैर्विचरितुम्। एष पक्षद्वयानिलेन निर्वापितो भद्रपीठेन। धिक्कृतमन्धकारम्। अथवा मयाप्यस्मद्ब्राह्मणकुले [२]न धिक्कृतमन्धकारम्। अहं हि चतुर्वेदविदोऽप्रतिग्राहकस्य पुत्रः शर्विलको नाम ब्राह्मणो

Śarvilaka :—What, [can it] not [be] indeed that this one, finding out that I have entered here, is ridiculing [me], because he is poor? So, shall I kill [him], or is he talking in [his] sleep, owing to nervousness? (*Seeing*) Ah! here [is] truly enough a bunch of ornaments wrapped up in a tattered bath-towel, flashing up in the lamp-light! All right. I shall take [it]; or, [it is] not proper to harass a nobly-born person, equally circumstanced [that is, hard hit by fortune].

Vidūṣaka :—O friend, you would be cursed in the name of the wish of cows and Brāhmaṇas, if you would not take this bunch of gold ornaments!

Society

Śarvilaka :—The venerable cow-wish and Brāhmaṇa-wish ought not to be transgressed! So, I shall take [it]; or, the lamp is burning on. Now (*asti*) again, I keep [with me] a fire-insect for the purpose of extinguishing a lamp. I shall just introduce it. This [is just the proper] time and place for [making use of] it. Here let the insect released by me, go ahead straight (*eva*) to hover about over this lamp in varying [or, wonderful] circles. Here is [the lamp] extinguished by Bhadrapīṭha [name of the insect] with the breeze from [its] pair of wings! Fie upon [this] darkness produced! Or rather, has not by me also been despised [this] darkness in the case of

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[१] यात्वेवास्य...चरति।   [२] न dropped.

गणिकामदनिकार्थमकार्यमनुतिष्ठामि । इदानीं करोमि ब्राह्मणस्य प्रणयम् । (इति जिघृक्षति)

विदूषकः—भो वअस्स सीदलो दे अग्गहत्थो । [भो वयस्य शीतलस्तेऽग्रहस्तः ।] २४

शर्विलकः—धिक्प्रमादः । सलिलसंपर्काच्छीतलो मेऽग्रहस्तः । भवतु । कक्षयोर्हस्तं प्रक्षिपामि । २७
(नाट्येन सव्यहस्तमुष्णीकृत्य गृह्णाति)

विदूषकः—गहिदम् । [गृहीतम् ।]

शर्विलकः—अनतिक्रमणीयोऽयं ब्राह्मणप्रणयः । तद्गृहीतम् । society

विदूषकः—दाणिं विक्किणिदपण्णो विअ वाणिओ अहं सुहं सुविस्सम् । [इदानीं विक्रीतपण्य इव वणिक् अहं सुखं स्वप्स्यामि ।] ३०

शर्विलकः—महाब्राह्मण स्वपिहि वर्षशतम् । कष्टमेवं मदनिकागणिकार्थे ब्राह्मणकुलं तमसि पातितम् । अथवा आत्मा पातितः । Rl. ३३

[that is, I have brought great disgrace on] our Brāhmaṇa family! For, I, the son of one well-versed in the four Vedas and [a Gṛhastha] not accepting any gifts, a Brāhmaṇa, Śarvilaka by name, am doing this ignoble deed for the sake of the courtezan Madanikā! Now, I shall grant the request of the Brāhmaṇa.
[*Is about to take it*

Vidūṣaka :—O friend, cold [is] your fore-part of the hand [that is, the fingers]!

Śarvilaka :—Fie upon [this] carelessness [of mine]! The fore-part of my hand has become cold owing to the contact with water! Well, I shall push [my] hand in the [two] armpits. [*Gesticulating the warming up of his right hand, takes the suvarṇabhāṇḍa*

Vidūṣaka :—[Have you] taken [it]?

Śarvilaka :—This request of a Brāhmaṇa ought not to be transgressed; so [I have] taken [it].

Vidūṣaka :—Now I shall sleep peacefully, like a merchant who has sold off [his] merchandise.

Śarvilaka :—Great Brāhmaṇa, sleep on for a hundred years! Alas! Thus, for the sake of the courtezan Madanikā, has been thrown [by me my] Brāhmaṇa family in darkness [that is, disgraced]! Or rather, [my own] self has been thrown [in darkness]. Rl.

धिगस्तु खलु दारिद्र्यमनिर्वेदितपौरुषम् ।
यदेतद्गर्हितं कर्म निन्दामि च करोमि च ॥ १९ ॥

तद्यावन्मदनिकाया निष्क्रयणार्थं वसन्तसेनागृहं गच्छामि । (परिक्रम्यावलोक्य च) अये पदशब्द इव । मा नाम रक्षिणः । भवतु । स्तम्भीभूत्वा तिष्ठामि । ³ अथवा ममापि नाम शार्विलकस्य रक्षिणः । योऽहं

मार्जारः क्रमणे मृगः प्रसरणे श्येनो ग्रहालुञ्चने
सुप्तासुप्तमनुष्यवीर्यतुलने श्वा सर्पणे पन्नगः ।
माया रूपशरीरवेशरचने वाग्देशभाषान्तरे
दीपो रात्रिषु संकटेषु डुडुभो वाजी स्थले नौर्जले ॥ २० ॥

खच्चर घोड़ा

अपि च

गरुड़

भुजग इव गतौ गिरिः स्थिरत्वे पतगपतेः परिसर्पणे च तुल्यः ।
शश इव भुवनावलोकनेऽहं वृक इव च ग्रहणे बले च सिंहः ॥ २१॥

भेड़िया

Fie indeed upon penury where manly valour is subjected to humiliation [or, disparagement], in that I condemn this shameful deed, but still do [it]. (19)

Well, I shall now go to Vasantasena's house to redeem Madanikā by paying off the price. (*Moving about and beholding*) Ah ! [Something] like the noise of foot-steps ! I hope [they are] not the guards ! All right; I shall stand [stiff] like [lit. becoming] a pillar. Or rather, could there be guards even for [that is, capable of overcoming] me, Śarvilaka ? I, who [am]

Simile
animal
imagery

a cat in leaping off, a deer in running, a hawk in holding fast and rending, a dog in judging the strength of a person asleep or awake, a serpent in crawling, Māyā [juggler's magic] in assuming [various] forms, bodies or dresses, [Goddess of] speech in [making use of] the various languages of countries, a lamp during nights, a mule (*ḍuḍuma*) in crowded [or intricate] places, a horse on land, a boat on water ! (20)

And further,

In movement like a snake, a mountain in firmness; and equal to the lord of birds in heading off ; like a hare in looking about the world I [am]; and like a wolf, in capturing and a lion, in strength. (21)

१...निवेदितपौरुषम् । २ डुडुभो ।

(प्रविश्य) **रदनिका**—हद्धी हद्धी बाहिरदुआरसालाए पसुत्तो वड्ढमाणओ। सोवि एत्थ ण दीसइ। भोदु। अज्जमित्तेअं सद्दावेमि। [हा धिक् हा धिक् बहिर्द्वारशालायां प्रसुप्तो वर्धमानकः। सोऽप्यत्र न दृश्यते। भवतु। आर्यमैत्रेयं शब्दापयामि।]

(इति परिक्रामति)

शर्विलकः—(रदनिकां हन्तुमिच्छति। निरूप्य) कथं स्त्री। भवतु। गच्छामि।]

(इति निष्क्रान्तः)

रदनिका—(गत्वा सत्रासम्) हद्धी हद्धी अम्हाणं गेहे संधिं कप्पिअ चोरो णिक्कमति। भोदु। मित्तेअं गदुअ पबोधेमि। (विदूषकमुपगम्य) अज्जमित्तेअ उट्ठेहि उट्ठेहि। अम्हाणं गेहे संधिं कप्पिअ चोरो णिक्कन्तो। [हा धिक् हा धिक् अस्माकं गृहे संधिं कर्तयित्वा चौरो निष्क्रामति। भवतु। मैत्रेयं गत्वा प्रबोधयामि।...आर्यमैत्रेय उत्तिष्ठोत्तिष्ठ। अस्माकं गेहे संधिं कर्तयित्वा चौरो निष्क्रान्तः।]

विदूषकः—(उत्थाय) आः दासीए धीए किं भणासि—चोरं कप्पिअ संधी णिक्कन्तो। [आः दास्याःपुत्रिके किं भणसि—चौरं कर्तयित्वा संधिर्निष्क्रान्तः।]

रदनिका—हदास अलं परिहासेण। किं ण पेक्खसि एणम्। [हताश अलं परिहासेन। किं न प्रेक्षस एनम्।]

विदूषकः—आः दासीए धीए किं भणासि—दुदीअं विअ दुआरअं उग्घाडिदं त्ति। भो वअस्स चारुदत्त उट्ठेहि उट्ठेहि। अम्हाणं गेहे संधिं दइअ

(*Entering*) **Radanikā** :—Oh fie! Alas! Vardhamānaka had been asleep [or, was sleeping] in the hall near the outer door! He too is not to be seen here! Well, I shall shout out for the noble Maitreya!

[*Moves about*

Śarvilaka :—(*Wishes to strike* Radanikā ; *observing*) What, a woman! All right! I shall go.

[*Exit*

Radanikā :—(*Going, with fear*) Oh, fie! Alas! Having bored a hole in our house, the thief is getting away! Well, going to Maitreya, I shall awaken [him]. (*Approaching* Vidūṣaka) Noble Maitreya, get up, get up. Having bored a hole in our house, the thief has got away!

Humour

Vidūṣaka :—(*Getting up*) Ah! [You] daughter of a whore! What do you say—'Having bored a thief, the hole has got away!'

Radanikā :—Wretch, enough of joking! Can you not see this [hole]?

Vidūṣaka :—Ha! [You] daughter of a whore! What do you say—'A second door as though has been in evidence [lit.

चोरो णिक्कन्तो । [आः दास्याःपुत्रिके किं भणसि—द्वितीयमिव द्वारमुद्घाटि इति। भो वयस्य चारुदत्त उत्तिष्ठोत्तिष्ठ । अस्माकं गेहे संधिं दत्त्वा चौरो निष्क्रान्तः।

चारुदत्तः—भवतु । भोः अलं परिहासेन ।

विदूषकः—भो ण परिहासो। पेक्खदु भवम्। [भोः न परिहासः । प्रेक्षत भवान्।]

चारुदत्तः—कस्मिन्नुद्देशे ।

विदूषकः—भो एसो । [भोः एषः ।]

चारुदत्तः—(विलोक्य) अहो दर्शनीयोऽयं संधिः ।

[illegible]

उपरितल[1]निपातितेष्टकोऽयं शिरसि तनुर्विपुलश्च मध्यदेशे ।
असदृशजनसंप्रयोगभीरोर्हृदयमिव स्फुटितं महागृहस्य ॥ २२ ॥

कथमस्मिन्नपि कर्मणि कुशलता ।

विदूषकः—भो वअस्स अअं संधी दुवेहिं ज्जेव दिण्णो भवे। आगु आगन्तुएण सिक्खिदुकामेण वा । अण्णधा इध उज्जइणीए को अम्हाणं घरविहवं ण जाणादि । [भो वयस्य अयं संधिर्द्वाभ्यामेव दत्तो भवेत् । अथवागन्तुकेन शिक्षितुकामेन वा । अन्यथात्रोज्जयिन्यां कोऽस्माकं गृहविभवं न जानाति ।]

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opened up] !' O friend Cārudatta, get up, get up. Having put up a hole in our house, a thief has got away

Cārudatta :—All right. Oh, enough of joking !

Vidūṣaka :—Oh, [this is] no joke. See you [yourself].

Cārudatta :—In what part ?

Vidūṣaka :—Oh, this [here].

Cārudatta :—(*Observing*) Oh ! [How] charming to look at [is] this hole ?

With the bricks pulled out from the top part, downwards slender [or narrow] at the top, and wide enough in the central region, this [hole is] as though the heart of [our] big house, split up, [being] afraid of association with an unworthy person ! (22)

What, [there exists] skill even in such [kind of] work ?

Vidūṣaka :—O friend, this hole could have been made only by two [kinds of persons]—either by a stranger [thief] or by a [novice thief] desirous of learning [his trade]. Otherwise, who here in Ujjayinī does not know [what kind of] prosperity [or wealth we have] in our house ?

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[1] उपरितन ।

चारुदत्तः—

अपने व्यापार का अभ्यास

[illegible] वैदेश्येन कृतो भवेन्मम गृहे व्यापारमभ्यस्यता
नासौ वेदितवान्धनैर्विरहितं विस्रब्धसुप्तं जनम् ।
दृष्ट्वा प्राङ्महतीं निवासरचनामस्माकमाशान्वितः
संधिच्छेदनखिन्न एव सुचिरं पश्चान्निराशो गतः ॥ २३ ॥ Imp.

[ततः सुहृद्भ्यः किमसौ कथयिष्यति तपस्वी—सार्थवाहसुतस्य गृहं प्रविश्य न किंचिन्मया[1] समासादितम् इति ।]

विदूषकः—भो कधं तं ज्जेव चोरहदअं अणुसोचासि । तेण चिन्तिदं महन्तं एदं गेहम् । इदो रअणभण्डअं सुवण्णभण्डअं वा णिक्कामइस्सामि । (स्मृत्वा सविषादमात्मगतम्) कहिं तं सुवण्णभण्डअम् । (पुनरनुस्मृत्य प्रकाशम्) भो वअस्स तुमं सव्वकालं भणासि—मुक्खो मित्तेअओ अपण्डिदो मित्तेअओ त्ति । सुट्ठु मए किदं तं सुवण्णभण्डअं भवदो हत्थे समप्पअन्तेण । अण्णधा दासीए पुत्तेण अवहिदं भवे । [भोः कथं तमेव चौरहतकमनुशोचसि । तेन चिन्तितं महदेतद्गृहम् । इतो रत्नभाण्डं सुवर्णभाण्डं वा निष्कामयिष्यामि ।...कुत्र तत्सुवर्णभाण्डम् । ...भो वयस्य त्वं सर्वकालं भणसि—मूर्खो मैत्रेयः अपण्डितो मैत्रेयः इति । सुष्ठु मया कृतं तत्सुवर्णभाण्डं भवतो हस्ते समर्पयता । अन्यथा दास्याःपुत्रेणापहृतं भवेत् ।]

Cārudatta :—

[This hole] must have been made by a foreigner practicing [his] trade at my house; he did not realise [that there were] people [here] bereft of riches [and therefore] sleeping soundly; seeing first [or, in front] the huge structure of our abode, full of hope, he must have gone afterwards disappointed, quite [or, merely] fatigued with boring a hole for a long time ! (23)

Then what would that poor man be telling to his friends—'Entering the house of the son of a big merchant, nothing whatever was secured by me'!

Vidūṣaka :—Oh ! what, you are bewailing [the lot of] that same wretched thief. He [must have] thought—'Here [is] a big house; from here, I shall purloin a treasure of gems or a treasure of gold.' (*Remembering, with dejection; to himself*) Where [is] that bunch of gold ornaments ? (*Again recollecting, aloud*) O friend, you are for all time [given to] saying 'Maitreya [is] a fool, Maitreya [is] an ignorant [boor]'. I did well in placing that bunch of gold ornaments in your hands. Otherwise, [it] would have been carried off by [that] son of a whore !

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[1] मयासादितम् ।

चारुदत्तः—अलं परिहासेन ।

विदूषकः—भो जह णाम अहं मुक्खो ता किं परिहासस्स वि देशआलं ण जाणामि । [भोः यथा नामाहं मूर्खस्तत्किं परिहासस्यापि देशकालं न जानामि ।]

चारुदत्तः—कस्यां वेलायाम् ।

विदूषकः—भो जदा तुमं मए भणिदो सि—शीदलो दे अग्गहत्थो । [भोः यदा त्वं मया भणितोऽसि—शीतलस्तेऽग्रहस्तः ।]

चारुदत्तः—कदाचिदेवमपि स्यात् । (सर्वतो निरूप्य सहर्षम्) वयस्य दिष्ट्या ते प्रियं निवेदयामि ।

विदूषकः—किं ण अवहिदम् । [किं नापहृतम् ।]

चारुदत्तः—हृतम् ।

विदूषकः—तधा वि किं पिअम् । [तथापि किं प्रियम् ।]

चारुदत्तः—यदसौ कृतार्थो गतः ।

विदूषकः—णासो क्खु सो । [न्यासः खलु सः ।]

चारुदत्तः—कथं न्यासः ।

(मोहमुपगतः)

विदूषकः—समस्ससदु भवम् । जइ णासो चोरेण अवहिदो तुमं किं मोहं उवगदो । [समाश्वसितु भवान् । यदि न्यासश्चौरेणापहृतस्त्वं किं मोहमुपगतः ।]

Cārudatta :—Away with joking.

Vidūṣaka :—Oh, even though I [may be] a fool, still, do I not know the [proper] place and time even for joking ?

Cārudatta :—At what time ?

Vidūṣaka :—Oh, when you were told by me—‘ The fore-part of your hand [is] cold ’.

Cārudatta :—Perhaps, it might have been even thus (*Observing on all sides, with joy*) Friend, luckily, I [can] tell you [something] very agreeable.

Vidūṣaka :—What, [it is] not carried off !

Cārudatta :—Carried off.

Vidūṣaka :—Then still, what [is it that is] very agreeable ?

Cārudatta :—That he went away, with [his] purpose accomplished.

Vidūṣaka :—[But it [was] indeed a deposit !

Cārudatta :—What, a deposit !

[*Falls into a swoon*

Vidūṣaka :—Be you composed. If the deposit is carried off by the thief, why did you fall into a faint ?

चारुदत्तः—(समाश्वस्य) वयस्य

कः श्रद्धास्यति भूतार्थं सर्वो मां तूलयिष्यति ।
शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता ॥ २४ ॥

भोः कष्टम् ।

यदि तावत्कृतान्तेन प्रणयोऽर्थेषु मे कृतः ।
किमिदानीं नृशंसेन चारित्रमपि दूषितम् ॥ २५ ॥

विदूषकः—अहं क्खु अवलविस्सम् केण दिण्णम् केण गहिदम् को वा सक्खि त्ति । [अहं खल्वपलपिष्यामि केन दत्तम् केन गृहीतम् को वा साक्षी इति ।]

चारुदत्तः—अहमिदानीमनृतमभिधास्ये ।

भैक्ष्येणाप्यर्जयिष्यामि पुनर्न्यासप्रतिक्रियाम् ।
अनृतं नाभिधास्यामि चारित्रभ्रंशकारणम् ॥ २६ ॥

रदनिका—ता जाव अज्जाधूदाए गदुअ णिवेदेमि । [तद्यावदार्याधूतायै गत्वा निवेदयामि ।]

(इति निष्क्रान्ता)

(ततः प्रविशति चेट्या सह चारुदत्तवधूः)

Cārudatta :—(*Recovering*) Friend,

Who would be believing in the real state of things? Every one would look down upon me. For, in this world, poverty void of [all] dignity [or, exploit] is fit to be suspected [of any crime] ! (24)

Oh, alas!

If indeed, was contracted by fate intimacy with my riches—why now has [my] character also been tarnished by the wicked one! (25)

Vidūṣaka :—I shall indeed [or, am prepared to] deny [the whole thing, saying]—'By whom [was it] given? By whom, taken? Who again [was] the witness?'

Cārudatta :—Would I be telling a lie now?

Even by begging [if it comes to that] shall I again secure the requital of the deposit; [but] falsehood shall I not utter, [which would be] the cause of the loss of [my] character! (26)

Radanikā :—Well, having gone to the noble Dhūtā, I shall inform [her of all this]. [*Exit*

(*Then enter* Cārudatta's wife *with a* Ceṭī)

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१ तुलयिष्यति । २ सक्षेपा ।

वधूः—(ससंभ्रमम्) अइ सच्चं अवरिक्खदसरीरो अज्जउत्तो अज्जमित्तेएण सह। [अयि सत्यमपरिक्षतशरीर आर्यपुत्र आर्यमैत्रेयेण सह।]

चेटी—भट्टिणि सच्चम्। किं तु जो सो वेस्साजणकेरको अलंकारओ सो अवहिदो। [भर्त्रि सत्यम्। किं तु यः स वेश्याजनस्यालंकारकः सोऽपहृतः।]

(वधूर्मोहं नाटयति)

चेटी—समस्ససदु अज्जा धूदा। [समाश्वसित्वार्या धूता।]

वधूः—(समाश्वस्य) हञ्जे किं भणासि—अवरिक्खदसरीरो अज्जउत्तो त्ति। वरं दाणिं सो सरीरेण परिक्खदो ण उण चारित्तेण। संपदं उज्जइणीए जणो एव्वं मन्तइस्सदि—दलिद्ददाए अज्जउत्तेण ज्जेव ईदिसं अकज्जं अणुचिट्ठिदम् त्ति। (ऊर्ध्वमवलोक्य निःश्वस्य च) भअवं कअन्त पोक्खरवत्तपडिदजलबिन्दुचञ्चलेहिं कीलसि दलिद्दपुरिसभाअधेएहिं। इअं च मे एक्का मादुघरलद्धा रअणावली चिट्ठदि। एदं पि अदिसोण्डीरदाए अज्जउत्तो ण गेण्हिस्सदि। हञ्जे अज्जमित्तेअं दाव सद्दावेहि। [चेटि किं भणासि—अपरिक्षतशरीर आर्यपुत्रः इति। वरमिदानीं स शरीरेण परिक्षतः न पुनश्चारित्रेण। सांप्रतमुज्जयिन्यां जन एवं मन्त्रयिष्यति—दरिद्रतयार्यपुत्रेणैवेदृशमकार्यमनुष्ठितम् इति।... भगवन्कृतान्त पुष्करपत्रपातितजलबिन्दुचञ्चलैः क्रीडसि दरिद्रपुरुषभागधेयैः। इयं च म एका मातृगृहलब्धा रत्नावली तिष्ठति। एतामप्यतिशौण्डीरतयार्यपुत्रो न ग्रहीष्यति। चेटि आर्यमैत्रेयं तावच्छब्दापय।]

extremely proud
अतीव अभिमानी

Wife :—(*Excitedly*) Well, is my Lord [husband], with the noble Maitreya really uninjured in body!

Ceṭī :—My Lady, [that is] true. But those ornaments belonging to the courtezan—well, those have been carried off.

[Wife *gesticulates a faint*

Ceṭī :—Be composed, Noble Dhūtā!

Wife :—(*Recovering*) Ceṭī, what did you say 'My Lord [is] uninjured in body?'—Better now if he were injured in body, but not in character. On the present occasion, people in Ujjayinī would be talking thus—'Owing to [his] poverty, such vile deed was done by my Lord himself.' (*Looking upwards and sighing*) Divine Fate! You play with the fortunes of poor people, fickle like the drops of water fallen on a lotus-leaf! Now here remains with me only one jewel-necklace got from [my] mother's family. My Lord [however], would

चेटी—जं अज्जा धूदा आणवेदि। (विदूषकमुपगम्य) अज्जमित्तेअ धूदा दे सद्दावेदि। [यदार्या धूताज्ञापयति। ...आर्यमैत्रेय धूता त्वां शब्दापयति।]

विदूषकः—कहिं सा। [कुत्र सा।]

चेटी—एसा चिट्ठदि। उवसप्प। [एषा तिष्ठति। उपसर्प।]

विदूषकः—(उपसृत्य) सोत्थि भोदीए। [स्वस्ति भवत्याः।]

वधूः—अज्ज वन्दामि। अज्ज पुरत्थिआमुहो होहि। [आर्य वन्दे आर्य पुरस्तान्मुखो भव।] पूर्वाभिमुखः होइ.

विदूषकः—एसो भोदि पुरत्थिआमुहो संवुत्तो म्हि। [एष भवति पुरस्तान्मुखः संवृत्तोऽस्मि।]

वधूः—अज्ज पडिच्छ इमम्। [आर्य प्रतीच्छ इमाम्।]

विदूषकः—किं ण्णेदम्। [किं न्विदम्।]

वधूः—अहं क्खु रअणसट्ठिं उववसिदा आसि। तहिं जधाविहवाणुसारेण बम्हणो पडिग्गाहिदव्वो। सो अ ण पडिग्गाहिदो ता तस्स किदे पडिच्छ इमं रअणमालिअम्। [अहं खलु रत्नषष्ठीमुपोषितासम्। तत्र यथाविभवानुसारेण ब्राह्मणः प्रतिग्राहितव्यः। स च न प्रतिग्राहितः तत्तस्य कृते प्रतीच्छेमां रत्नमालिकाम्।]

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not take even this, owing to [his] being extremely proud. Ceṭī, just call out the noble Maitreya.

Ceṭī :—As the noble Dhūtā commands. (*Approaching Vidūṣaka*) Noble Maitreya, Dhūtā is calling you.

Vidūṣaka :—Where [is] she ?

Ceṭī :—Here stays [she]. Approach [her].

Vidūṣaka :—(*Approaching*) Welfare to you !

Wife :—Sir, I salute [you]. Sir, stay [lit. be] with [your] face towards the East.

Vidūṣaka :—Here, lady, I have turned [my] face towards the East.

Wife :—Sir, accept this [necklace].

Vidūṣaka :—What possibly [is] this ?

Wife :—I indeed had observed a fast on the Ratnaṣaṣṭhī [day]. There, a Brāhmaṇa had to be made to accept [or, given] a gift, commensurate with [my] wealth. But, he has not yet been made to accept a gift. So, on his account, accept this jewel-necklace.

विदूषकः—(गृहीत्वा) सोत्थि । गमिस्सम् । पिअवअस्सस्स णिवेदेमि । [स्वस्ति । गमिष्यामि । प्रियवयस्यस्य निवेदयामि ।]

३९ **वधूः**—अज्जमित्तेअ मा क्खु मं लज्जावेहि । [आर्यमैत्रेय मा खलु मां लज्जितां कुरु ।]

(इति निष्क्रान्ता)

विदूषकः—(सविस्मयम्) अहो से महाणुभावदा । [अहो अस्या महानुभावता ।]
४२

चारुदत्तः—अये चिरयति मैत्रेयः । मा नाम वैक्लव्यादकार्यं कुर्यात् । मैत्रेय मैत्रेय ।

४५ **विदूषकः**—(उपसृत्य) एसो म्हि । गेण्ह एदम् । [एषोऽस्मि । गृहाणैताम् ।]

(रत्नावलीं दर्शयति)

चारुदत्तः—किमेतत् ।

४८ **विदूषकः**—भो जं दे सरिसदारसंगहस्स फलम् । [भोः यत्ते सदृशदारसंग्रहस्य फलम् ।]

चारुदत्तः—कथम् । ब्राह्मणी मामनुकम्पते । कष्टम् । इदानीमस्मि दरिद्रः ।

आत्मभाग्यक्षतद्रव्यः स्त्रीद्रव्येणानुकम्पितः ।
अर्थतः पुरुषो नारी या नारी सार्थतः पुमान् ॥ २७ ॥

अथवा । नाहं दरिद्रः । यस्य मम

Vidūṣaka :—(*Taking it*) Welfare [to you] ! I shall go [and] deliver [this] to [my] dear friend.

Wife :—Noble Maitreya, do not indeed make me feel ashamed !

[*Exit*

Vidūṣaka :—(*With amazement*) Oh, her magnanimity !

Cārudatta :—Ah, Maitreya is tarrying ! I hope he does not do anything unbecoming through distraction. Maitreya, Maitreya !

Vidūṣaka :—(*Apprcaching*) Here am [I] ! Take this.

[*Shows the jewel-necklace*

Cārudatta :—What [is] this ?

Vidūṣaka :—Oh, what [is] the fruit of your marrying a worthy wife !

Cārudatta :—What, [even my] wife [lit. Brāhmaṇa woman] feels pity for me ! Alas ! *Now* am I [really] poor,

whose wealth is lost through my [ill] luck, and who I [am] pitied by a woman's wealth. [It is] through money [that] a man [becomes] a woman ; [and] through money, a woman, man. (27)

Or rather, I am *not* poor, who I have

औदार्य भाव वाली स्त्री तुम्हारे जैसा मित्र

विभवानुगता भार्या सुखदुःखसुहृद्भवान् । सत्य से अलग न होना (जो)
सत्यं च न परिभ्रष्टं यद्दरिद्रेषु दुर्लभम् ॥ २८ ॥ कि दरिद्रों में [illegible]

मैत्रेय गच्छ रत्नावलीमादाय वसन्तसेनायाः सकाशम् । वक्तव्या च सा मद्वचनात्—यत्खल्वस्माभिः सुवर्णभाण्डमात्मीयमिति कृत्वा विश्रम्भाद्द्यूते हारितम् । तस्य कृते गृह्यतामियं रत्नावली इति । //M · 3.

विदूषकः—मा दाव अक्खाइदस्स अभुत्तस्स अप्पमुल्लस्स चोरेहिं अवहिदस्स कारणादो चतुःसमुद्दसारभूदा रअणावली दीअदि । [मा तावदखादितस्याभुक्तस्याल्पमूल्यस्य चौरैरपहृतस्य कारणाच्चतुःसमुद्रसारभूता रत्नावली दीयते ।] ६

चारुदत्तः—वयस्य मा मैवम् ।

यं समालम्ब्य विश्वासं न्यासोऽस्मासु तया कृतः ।
तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ २९ ॥

[तद्वयस्य अस्मच्छरीरस्पृष्टिकया शापितोऽसि नैनामग्राहयित्वात्रागन्तव्यम् । वर्धमानक]

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a wife endowed with magnanimity, you a dear friend in prosperity and in adversity [or, happiness and grief], and who have not swerved from truth [rectitude] which is difficult to have among the poor. (28)

Maitreya, go, taking the jewel-necklace to Vasantasenā. And she should be addressed in my name [as follows]—'Please accept this jewel-necklace in place of the bunch of gold ornaments, which was indeed gambled away at play freely by us, thinking (*kṛtvā*) that it belonged to us.'

Vidūṣaka:—Let not, for the matter of that, be given the jewel-necklace which is the essence [that is, most costly object, treasure] of the four oceans, for the sake of [that object of] small value, which has been neither eaten, nor enjoyed, [but was simply] carried off by thieves !

Cārudatta:—Friend, no, not so.

Depending upon which confidence [or, faith], the deposit was made with us,—of that great trust itself, is this price paid. (29)

So, friend, you are abjured by the touch of our body—you should not come back, without having made [Vasantasenā] accept this ! Vardhamānaka,

३-३०-प्र०]

एताभिरिष्टकाभिः संधिः क्रियतां सुसंहतः शीघ्रम् ।
परिवादबहलदोषान्न यस्य रक्षां परिहरामि ॥ ३० ॥

वयस्य मैत्रेय भवताप्यकृपणशौण्डीर्यमभिधातव्यम् ।

विदूषकः—भो दलिद्दो किं अकिविणं मन्तेदि । [भोः दरिद्रः किमकृपणं ३ मन्त्रयते ।]

चारुदत्तः—अदरिद्रोऽस्मि सखे यस्य मम । [विभवानुगता भार्या (३।२८) इत्यादि पुनः पठति ।] तद्गच्छतु भवान् । अहमपि कृतशौचः संध्यामुपासे ।

६

(इति निष्क्रान्ताः सर्वे)

इति संधिच्छेदो नाम तृतीयोऽङ्कः ।

Let the hole be properly filled up with these bricks quickly, the care of which I cannot avoid, owing to the many evils [accruing] from scandal. (30)

Friend Maitreya, you too should speak [to her] in an exalted and dignified manner.

Vidūṣaka :—Oh ! Does a poor man [necessarily] speak in a miserly way ?

Cārudatta :—I am *not* poor, friend, who I have (*Repeats again* (*III.28*) '*A wife endowed with magnanimity*' *etc.*) So, you may go. I too, going through ablutions, shall offer the morning prayers.

[*Exeunt Omnes*

Here ends the Third Act called ' Saṁdhiccheda '
[*the Boring of a Hole*]

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१ न्नयस्य, न्नृपस्य ।

चतुर्थोऽङ्कः ।

(ततः प्रविशति चेटी)

चेटी—आणत्तम्हि अत्ताए अज्जआए सआसं गन्तुम् । एसा अज्जआ चित्तफलआणिसण्णदिट्ठी मदणिआए सह किंपि मन्तअन्ती चिट्ठदि । ता जाव उवसप्पामि । [आज्ञप्तास्मि मात्रार्यायाः सकाशं गन्तुम् । एषार्या चित्रफलकानिषण्णदृष्टिर्मदनिकया सह किमपि मन्त्रयमाणा तिष्ठति । तद्यावदुपसर्पामि ।](इति परिक्रामति)

(ततः प्रविशति यथानिर्दिष्टा वसन्तसेना मदनिका च)

वसन्तसेना—हञ्जे मदणिए अवि सुसदिसी इअं चित्ताकिदी अज्जचारुदत्तस्स । [चेटि मदनिके अपि सुसदृशीयं चित्राकृतिरार्यचारुदत्तस्य ।]

मदनिका—सुसदिसी । [सुसदृशी ।]

वसन्तसेना—कधं तुमं जाणासि । [कथं त्वं जानासि ।]

मदनिका—जेण अज्जआए सुसिणिद्धा दिट्ठी अणुलग्गा । [येनार्यायाः सुस्निग्धा दृष्टिरनुलग्ना ।]

वसन्तसेना—हञ्जे किं वेसवासदाक्खिण्णेण मदणिए एव्वं भणासि । [चेटि किं वेशवासदाक्षिण्येन मदनिके एवं भणसि ।]

ACT IV

(*Then enter* Ceṭī)

Ceṭī :—I have been ordered by [Vasantasenā's] mother to go to Madam. Here is Madam with [her] eyes resting on the picture-board, talking about something or other with Madanikā. So, I shall approach [her].

(*Then enter* Vasantasenā *as referred to, and* Madanikā)

Vasantasenā :—O Madanikā, is this quite a faithful portrait of the noble Cārudatta ?

Madanikā :—Quite faithful.

Vasantasenā :—How do you know ?

Madanikā :—Because Madam's extremely affectionate glance is sticking to [it].

Vasantasenā :—O Madanikā, do you speak thus [merely] on account of courtesy associated with residence in the Courtezan-quarter ?

मदनिका—अज्जए किं जो ज्जेव जणो वेसे पडिवसदि सो ज्जेव अलीअदक्खिणो भोदि। [आर्ये किं य एव जनो वेशे प्रतिवसति स एवालीकदक्षिणो भवति ।]

वसन्तसेना—हञ्जे णाणापुरिससङ्गेण वेस्साजणो अलीअदक्खिणो भोदि। [चेटि नानापुरुषसङ्गेन वेश्याजनोऽलीकदक्षिणो भवति ।]

मदनिका—जदो दाव अज्जआए दिट्ठी इध अभिरमदि हिअअं च तस्स कारणं किं पुच्छीअदि । [यतस्तावदार्याया दृष्टिरिहाभिरमते हृदयं च तस्य कारणं किं पृच्छ्यते ।]

वसन्तसेना—हञ्जे सहीजणादो उवहसणीअदां रक्खामि । [चेटि सखीजनादुपहसनीयतां रक्षामि ।]

मदनिका—अज्जए एव्वं णेदम् । सहीजणचित्ताणुवत्ती अबलाअणो भोदि । [आर्ये एवं नेदम् । सखीजनचित्तानुवर्त्यबलाजनो भवति ।]

प्रथमा चेटी—(उपसृत्य) अज्जए अत्ता आणवेदि—गहिदावगुण्ठणं पक्खदुआरए सज्जं पवहणम्। ता गच्छ त्ति। [आर्ये माताज्ञापयति—गृहीतावगुण्ठनं पक्षद्वारे सज्जं प्रवहणम् । तद्गच्छ इति ।]

वसन्तसेना—हञ्जे किं अज्जचारुदत्तो मं णइस्सदि । [चेटि किमार्यचारुदत्तो मां नेष्यति ।]

Madanikā :—Madam, is it that whosoever person resides in the Courtezan-quarter, that same is [necessarily] falsely courteous ?

Vasantasenā :—Ceṭī, owing to association with different men, the courtezan-class does become falsely courteous.

Madanikā :—When indeed the glance of Madam as well as [her] heart take delight here [in this portrait], why should the reason thereof be asked ?

Vasantasenā :—Ceṭī, I [want to] avoid being ridiculed by [my female] companions.

Madanikā :—Madam, it [is] not so. Women [in general], are wont to act in accordance with the desires [or, intentions, minds] of [their] friends.

First Ceṭī :—(*Approaching*) Madam, Mother orders—'The car [is] ready, covered up, at the side-door. So, go.'

Vasantasenā :—Ceṭī, what, [is it] the noble Cārudatta [who] would be taking me [that is, has sent this car for me to go to his house] ?

चेटी—अज्जए जेण पवहणेण सुवण्णदससाहस्सिओ अलंकारओ अणुप्पेसिदो। [आर्ये येन प्रवहणेन सह सुवर्णदशसाहस्रिकोऽलंकारोऽनुप्रेषितः।]

वसन्तसेना—को उण सो। [कः पुनः सः।]

चेटी—एसो ज्जेव राअस्सालो संठाणओ। [एष एव राजश्यालः संस्थानकः।]

वसन्तसेना—(सक्रोधम्) अवेहि। मा पुणो एव्वं भणिस्ससि। [अपेहि। मा पुनरेवं भणिष्यसि।]

चेटी—पसीदहु पसीदहु अज्जआ। संदेसेण म्हि पेसिदा। [प्रसीदतु प्रसीदत्वार्या। संदेशेनास्मि प्रेषिता।]

वसन्तसेना—अहं संदेसस्स ज्जेव कुप्पामि। [अहं संदेशस्यैव कुप्यामि।]

चेटी—ता किंति अत्तं विण्णविस्सम्। [तत्किमिति मातरं विज्ञापयिष्यामि।]

वसन्तसेना—एव्वं विण्णाविदव्वा—जइ मं जीअन्तीं इच्छसि ता एव्वं ण पुणो अहं अत्ताए आण्णाविदव्वा। [एवं विज्ञापयितव्या—यदि मां जीवन्तीमिच्छसि तदेवं न पुनरहं मात्राज्ञापयितव्या।]

चेटी—जधा दे रोआदि। [यथा ते रोचते।] (इति निष्क्रान्ता)

(प्रविश्य) **शर्विलकः**—

Ceṭī :—Madam, [he] by whom has been sent along with the car an ornament [or, ornaments] worth ten thousand suvarṇas.

Vasantasenā :—Who again [is] he ?

Ceṭī :—This same, king's brother-in-law Saṁsthānaka !

Vasantasenā :—(*With indignation*) Get away ! Do not talk thus [ever] again !

Ceṭī :—Pardon, Madam, pardon ! I have been sent with a message [for the contents of which I am not responsible] !

Vasantasenā :—I am angry with the message itself.

Ceṭī :—Well then, what shall I submit to Mother ?

Vasantasenā :—[She] should be thus addressed—'If you wish me to live, then I should not be again directed [or, ordered] by [my] mother in this way'.

Ceṭī :—As you like. [*Exit*

(*Entering*) **Śarvilaka** :—

Censure दत्त्वा निशाया वचनीयदोषं निद्रां च जित्वा नृपतेश्च रक्षान् ।
स एष सूर्योदयमन्दरश्मिः क्षपाक्षयाच्चन्द्र इवास्मि जातः ॥ १ ॥

अपि च

यः कश्चित्त्वरितगतिर्निरीक्षते मां
संभ्रान्तं द्रुतमुपसर्पति स्थितं वा ।
guilty तं सर्वं तुलयति दूषितोऽन्तरात्मा apprehensive
स्वैर्दोषैर्भवति हि शङ्कितो मनुष्यः ॥ २ ॥

मया खलु मदनिकायाः कृते साहसमनुष्ठितम् ।

परिजनकथासक्तः कश्चिन्नरः समुपेक्षितः
क्वचिदपि गृहं नारीनाथं निरीक्ष्य विवर्जितम् ।
नरपतिबले पार्श्वायाते स्थितं गृहदारुव-
द्व्यवसितशतैरेवंप्रायैर्निशा दिवसीकृता ॥ ३ ॥

(इति परिक्रामति)

वसन्तसेना —हञ्जे इमं दाव चित्तफलअं मम सअणीए ठाविअ तालवेण्टअं गेण्हिअ लहु आअच्छ । [चेटि इमं तावच्चित्रफलकं मम शयनीये स्थापयित्वा तालवृन्तं गृहीत्वा लघ्वागच्छ ।]

Having given over the sin of censure to the night and conquered [or, overreached] sleep as well as the king's guards, here have I become at the passing away of night, like the moon with [his] rays dimmed at the rise of the sun. (1)

And again,

Whosoever going hastily, looks at me, or quickly gets near me excited and standing by—[my] guilty inner self is apprehensive of all of them. For, a man becomes suspicious, owing to [or, in consideration of] his own faults. (2)

By me indeed has been carried out a rash deed for the sake of Madanikā.

Some person engaged in conversation with [his] retinue, was ignored [by me]; somewhere, I kept away from a house, observing [it] to be occupied by women [alone]; when the king's guards passed near, I stood like a house-pillar; mostly by such like hundreds of attempts, I turned night into day ! (3)

[*Moves about*

Vasantasenā :—Ceṭī, just placing this picture-board on my bed [and] taking a fan, come [here] quickly .

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१ रक्ष्यान् । २ त्वरितगतिं निरी... ।

मदनिका—जं अज्जआ आणवेदि। [यदार्याज्ञापयति।] (इति फलकं गृहीत्वा निष्क्रान्ता)

शर्विलकः—इदं वसन्तसेनाया गृहम्। तद्यावत्प्रविशामि। (प्रविश्य) क्व नु मया मदनिका द्रष्टव्या। ६.

(ततः प्रविशति तालवृन्तहस्ता मदनिका)

शर्विलकः—[दृष्ट्वा] अये इयं मदनिका। ९

मदनमपि गुणैर्विशेषयन्ती रतिरिव मूर्तिमती विभाति येयम्।
मम हृदयमनङ्गवह्नितप्तं भृशमिव चन्दनशीतलं करोति ॥ ४ ॥

मदनिके।

मदनिका—[दृष्ट्वा] अम्मो कधं सव्विलओ। सव्विलअ साअदं दे। कहिं तुमम्। [आश्चर्यम् कथं शर्विलकः। शर्विलक स्वागतं ते। कुत्र त्वम्।] ३

शर्विलकः—कथयिष्यामि। (इति सानुरागमन्योन्यं पश्यतः)

वसन्तसेना—चिरआदि मदणिआ। ता कहिं णु क्खु सा। (गवाक्षेकेन दृष्ट्वा) कधम्। एसा केनावि पुरिसकेण सह मन्तअन्ती चिट्ठदि। जधा अदिसिणिद्धाए णिच्चलदिट्ठीए आपिबन्ती विअ एदं णिज्झाअदि तधा तक्केमि एसो सो जणो एदं इच्छादि अभुजिस्सं कादुम्। ता रमदु रमदु। मा कस्सावि पीदिच्छेदो ६.

Madanikā :—As Madam commands. [*Taking the board, exit*

Sarvilaka :—This [is] Vasantasenā's house. So, I shall enter [it]. (*Entering*) Where indeed could Madanikā be seen by me?

(*Then enter* Madanikā, *fan in hand*)

Śarvilaka :—(*Seeing*) Oh, this [is] Madanikā,

this one, who surpassing even Madana by [her] qualities, appears like Rati [herself] in bodily form, makes my heart heated by the fire of love, extremely cool as it were with sandal [paste]. (4)

Madanikā !

Madanikā :—(*Seeing*) Oh ! What, Śarvilaka ! Śarvilaka, welcome to you ! Where [or, what for are] you [here] ?

Śarvilaka :—I shall tell [you].

[*Both look at each other affectionately*

Vasantasenā :—Madanikā is taking a long time [to come back]. Well, where indeed [is] she? (*Looking through the window*) What ! Here is she conversing with some man ! As she is intently looking at him, as though drinking [him] with

भोदु। ण क्खु सद्दाविस्सम्। [चिरयति मदनिका। तत्कुत्र नु खलु सा। ...कथम्। एषा केनापि पुरुषकेण सह मन्त्रयमाणा तिष्ठति। यथातिस्निग्धया निश्चलदृष्ट्यापिबन्तीवैतं निध्यायति तथा तर्कयामि एष स जन एतामिच्छत्यभुजिष्यां कर्तुम्। तद्रमताम् रमताम्। मा कस्यापि प्रीतिच्छेदो भवतु। न खल्वाकारयिष्यामि।]

मदनिका—सव्विलअ कधेहि। [शर्विलक कथय।]

(शर्विलकः सशङ्कं दिशोऽवलोकयति)

मदनिका—सव्विलअ किं ण्णेदम्। ससङ्को विअ लक्खीअसि। [शर्विलक किं न्विदम्। सशङ्क इव लक्ष्यसे।]

शर्विलकः—वक्ष्ये त्वां किंचिद्रहस्यम्। तद्विविक्तमिदम्।

मदनिका—अध इं। [अथ किम्।]

वसन्तसेना—कधं परमरहस्सम्। ता ण सुणिस्सम्। [कथं परमरहस्यम्। तन्न श्रोष्यामि।]

शर्विलकः—मदनिके किं वसन्तसेना मोक्ष्यति त्वां निष्क्रयेण।

वसन्तसेना—कधं मम संबन्धिणी कधा। ता सुणिस्सं इमिणा गवक्खेण ओवारिदसरीरा। [कथं मम संबन्धिनी कथा। तच्छ्रोष्याम्यनेन गवाक्षेणापवारितशरीरा।]

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her] extremely affectionate fixed gaze, I guess that this [is the] same person [who] wishes to make her a free woman. So, let [her] enjoy, enjoy. Let there be no interruption of love-course] of any one whatsoever. I will not indeed call her.

Madanikā :—Śarvilaka, tell [me].

[Śarvilaka *looks about in all directions, with apprehension*

Madanikā:—Śarvilaka, what possibly [is] this? You appear to be as though apprehensive [of something].

Śarvilaka :—I shall tell you some secret. So, is this a secluded place [where no one can overhear us] ?

Madanikā :—Just so.

Vasantasenā :—What, a very close secret! Then I do not want to [lit. will not] hear.

Śarvilaka :—Madanikā, would Vasantasenā release you from bondage] for a ransom ?

Vasantasenā :—What, [some] talk concerning myself! Well, I shall then hear, with [my] person hidden behind this window.

मदनिका—सव्विलअ भणिदा मए अज्जआ। तदो भणादि—जइ मम छन्दो तदा विणा अत्थं सव्वं परिजणं अभुजिस्सं करइस्सम्। अध सव्विलअ कुदो दे एत्तिओ विहवो जेण मं अज्जआसआसादो मोआइस्सासि। [शर्विलक २७ भणिता मयार्या। तदा भणाति—यदि मम छन्दस्तदा विनार्थं सर्वं परिजनमभुजिष्यं करिष्यामि। अथ शर्विलक कुतस्त एतावान्विभवः येन मामार्यासकाशान्मोचयिष्यसि।]

शर्विलकः—दारिद्र्येणाभिभूतेन त्वत्स्नेहानुगतेन च।
अद्य रात्रौ मया भीरु त्वदर्थे साहसं कृतम् ॥ ५ ॥

वसन्तसेना—पसण्णा से आकिदी। साहसकम्मदाए उण उव्वेअणीआ। [प्रसन्नास्याकृतिः। साहसकर्मतया पुनरुद्वेजनीया।]

मदनिका—सव्विलअ इत्थीकल्लवत्तस्स कारणेण उहअं पि संसए विणिक्खित्तम्। [शर्विलक स्त्रीकल्यवर्तस्य कारणेनोभयमपि संशये विनिक्षिप्तम्।] ३ //RC.

शर्विलकः—किं किम्।

मदनिका—सरीरं चारित्तं अ। [शरीरं चारित्रं च।]

शर्विलकः—अपण्डिते साहसे श्रीः प्रतिवसति। F//RC ६

Madanikā :—Śarvilaka, Madam was spoken to by me [about it]. Then she said—'If [I had] my will, I shall make all servants free [from bondage] without any money [paid as ransom].' Now [or, but], Śarvilaka, whence so much wealth with you, by which you would free me from [slavery to] Madam ?

Śarvilaka :—

Overwhelmed with poverty and goaded by [or, endowed with] love for you, by me, [O] timid one, was committed for your sake a rash deed, to-day [last] night ! (5)

Vasantasenā :—His appearance [is] peaceful ; owing to [his] having done a rash deed, [it ought to have been] again one capable of causing terror [or, excitement] !

Madanikā :—Śarvilaka, for the sake of a mere trifle [or, bagatelle] viz. a woman, even both have been jeopardised by you !

Śarvilaka :—What, what ?

Madanikā :—[Your] body and [your] character.

Śarvilaka :—Ignorant one, fortune resides in rashness [or, adventures ; fortune favours the brave].

मदनिका—सव्विलअ अखण्डिदचारित्तो सि । ता ण खु ते मम कार-
१ णादो साहसं करन्तेण अच्चन्तविरुद्धं आचरिदम् । [शर्विलक अखण्डितचारि-
त्रोऽसि । तत्र खलु त्वया मम कारणात्साहसं कुर्वतात्यन्तविरुद्धमाचरितम् ।]

शर्विलकः—नो मुष्णाम्यबलां विभूषणवतीं फुल्लामिवाहं लतां
विप्रस्वं न हरामि काञ्चनमथो यज्ञार्थमभ्युद्धृतम् ।
धात्र्युत्सङ्गगतं हरामि न तथा बालं धनार्थी क्वचि-
त्कार्याकार्यविचारिणी मम मतिश्चौर्येऽपि नित्यं स्थिता॥

तद्विज्ञाप्यतां वसन्तसेना—

अयं तव शरीरस्य प्रमाणादिव निर्मितः ।
अप्रकाशो ह्यलंकारो मत्स्नेहाद्धार्यतामिति॥ ७ ॥

मदनिका—सव्विलअ अप्पकाशो अलंकारओ । अअं अ जणो त्ति दुवे
वि ण जुज्जदि । ता उवणेहि दाव । पेक्खामि एदं अलंकारअम् । [शर्विलक
३ अप्रकाशोऽलंकारः । अयं च जन इति द्वयमपि न युज्यते । तदुपनय तावत् ।
पश्याम्येतमलंकारम् ।]

Madanikā :—Śarvilaka, you are [so far] possessed of a stainless character [or, is your character unsullied or in tact]? So, while committing a rash deed for my sake, [I hope] you indeed did not do [something] very very objectionable !

Śarvilaka :

I do not rob [any helpless] woman with [her] ornaments on, like a creeper fully blossomed ; I do not take away the possessions of a Brāhmaṇa, or gold amassed for the purpose of [performing] a sacrifice ; I seeking wealth do not likewise carry away any time [or anywhere] a child lying on the nurse's lap. [Thus] even in [the matter of] stealing, my mind has always been given to considering what ought to be done, and what ought not to be done. *(6)*

So, respectfully submit to Vasantasenā :—

Let these ornaments [lit. this ornament], as though [specially] made to suit the measure of your body, be worn [by you] out of consideration [lit. love] for me, not [in] public [or, openly]. *(7)*

Madanikā :—Śarvilaka, the ornaments [to be worn] not in] public, and this person [Vasantasenā]—well, these two again cannot go together [or, harmonise]. So, bring [them] to me for the present. I shall see these ornaments.

शर्विलकः—इदमलंकरणम् । (इति साशङ्कं समर्पयति)

मदनिका–(निरूप्य) दिट्ठपुरुव्वो विअ अअं अलंकारओ । ता भणेहि ६
कुदो दे एसो । [दृष्टपूर्व इवायमलंकारः । तद्भण कुतस्त एषः ।]

शर्विलकः—मदनिके किं तवानेन । गृह्यताम् ।

मदनिका—(सरोषम्) जइ मे पच्चअं ण गच्छसि ता किंणिमित्तं मं ९
णिक्किणासि । [यदि मे प्रत्ययं न गच्छसि तत्किंनिमित्तं मां निष्क्रीणासि ।]

buy me off

शर्विलकः—अयि प्रभाते मया श्रुतं श्रेष्ठिचत्वरे यथा—सार्थवाहस्य
चारुदत्तस्य इति । (वसन्तसेना मदनिका च मूर्च्छां नाटयतः) १२

शर्विलकः—मदनिके समाश्वसिहि । किमिदानीं त्वं

विषादस्रस्तसर्वाङ्गी संभ्रमभ्रान्तलोचना ।
नीयमाना[1]भुजिष्यात्वं कम्पसे नानुकम्पसे ॥ ८ ॥

reedom.

मदनिका—(समाश्वस्य) साहसिअ ण क्खु तुए मम कारणादो इमं
अकज्जं करन्तेण तस्सिं गेहे कोवि वावादिदो परिक्खदो वा । [साहसिक
न खलु त्वया मम कारणादिदमकार्यं कुर्वता तस्मिन्गेहे कोऽपि व्यापादितः ३
परिक्षतो वा ।]

Śarvilaka :—These [are] the ornaments.

[*Hands them over apprehensively*

Madanikā :—(*Scrutinising*) These ornaments [are] like [those] seen before. So, tell [me] whence these [came] to you.

Śarvilaka :—Madanikā, what have you to do with this? Take [them].

Madanikā :—(*With anger*) If you are not [going to the extent of] trusting me, then, for what reason are you buying me off ?

Śarvilaka :—Oh, in the morning, I heard at the Merchant-square that [they] belonged to the big merchant Cārudatta.

[Vasantasenā *and* Madanikā *gesticulate fainting away*

Śarvilaka :—Madanikā, be composed! Why now, you with all [your] limbs getting relaxed owing to dejection, with [your] eyes rolling about through excitement, [and] being given the status of one not a slave, shake away [but] show not sympathy [for me]? (8)

Madanikā :—(*Recovering*) [You] adventurer, while committing this ignoble deed for my sake, [I hope] you indeed did not kill or wound any one in that house ?

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[1] नीयमाना भजिष्यात्वं ।

शर्विलकः—मदनिके भीते सुप्ते न शर्विलकः प्रहरति । तन्मया न कश्चिद्व्यापादितो नापि परिक्षतः ।

मदनिका—सच्चम् । [सत्यम् ।]

शर्विलकः—सत्यम् ।

वसन्तसेना—(संज्ञां लब्ध्वा) अम्महे पच्चुवजीविदम्हि । [आश्चर्यम् प्रत्युपजीवितास्मि ।]

मदनिका—पिअम् । [प्रियम् ।]

शर्विलकः—(सेर्ष्यम्) मदनिके किं नाम प्रियमिति ।

त्वत्स्नेहबद्धहृदयो हि करोम्यकार्यं
सद्वृत्तपूर्वपुरुषेऽपि कुले प्रसूतः ।
रक्षामि मन्मथविपन्नगुणोऽपि मानं
मित्रं च मां व्यपदिशस्यपरं च यासि ॥ ९ ॥

self-respect

Good simile etc.

(साकूतम्) इह सर्वस्वफलिनः कुलपुत्रमहाद्रुमाः ।
निष्फलत्वमलं यान्ति वेश्याविहगभक्षिताः ॥ १० ॥

Śarvilaka :—Madanikā, Śarvilaka does not strike at one afraid or asleep. So, no one was killed by me, nor even wounded.

Madanikā :—[Is this] true ?

Śarvilaka :—True.

Vasantasenā :—(*Gaining consciousness*) Oh ! I am [now] brought back to life !

Madanikā :—Very agreeable !

Śarvilaka :—(*Jealously*) Madanikā, what indeed [is this] 'very agreeable '?

With [my] heart bound down by love for you, I again do an ignoble deed, even though born in a family in which the ancestors were of righteous conduct. I preserve [my] self-respect, though [other] qualities of mine have been destroyed by love. You designate me as [your] friend and yet go after another ! (9)

(*Meaningly*) Here [in this world], the big trees in the form of nobly-born men, with fruits in the form of [their] all-in-all, become completely bereft of fruits, [when] eaten up by birds in the form of courtezans ! (10)

अयं च सुरतज्वालः कामाग्निः प्रणयेन्धनः ।
नराणां यत्र हूयन्ते यौवनानि धनानि च ॥ ११ ॥

वसन्तसेना—(सस्मितम्) अहो से अत्थाणे आवेओ । [अहो अस्यास्थान आवेगः ।]

शर्विलकः—सर्वथा

अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विश्वसन्ति ।
श्रियो हि कुर्वन्ति तथैव नार्यो भुजङ्गकन्यापरिसर्पणानि ॥ १२ ॥ good simile
स्त्रीषु न रागः कार्यो रक्तं पुरुषं स्त्रियः परिभवन्ति ।
रक्तैव हि रन्तव्या विरक्तभावा तु हातव्या ॥ १३ ॥

सुष्ठु खल्विदमुच्यते—

एता हसन्ति च रुदन्ति च वित्तहेतो-
र्विश्वासयन्ति पुरुषं न तु विश्वसन्ति ।
तस्मान्नरेण कुलशीलसमन्वितेन
वेश्याः श्मशानसुमना इव वर्जनीयाः ॥ १४ ॥

अपि च

And this [is] the fire of love with flames in the form of enjoyment, [and] fuel in the form of courting, in which are sacrificed the youth and riches of men! (11)

Vasantasenā :—(*Smilingly*) Oh, his unjustified vehemence!

Śarvilaka :—Completely [or, in every way]

unwise are, in my opinion, those men who place [their] trust in women and in riches; for, riches and exactly likewise women do [their] movements [like those] of snake-maidens! (12)

No attachment should be made to women; women insult a person attached [to them]. Only that [woman, who is herself] attached should be sported with, but [when] devoid of emotion, [she] should be thrown overboard. (13)

It has been indeed well said :—

These [women] laugh and weep as well, for the sake of wealth; [they] make a man confide [in them] but do not confide [in him]. Therefore, by a man endowed with a noble birth [lit. family] and character, should be kept at arm's length [or, avoided] courtezans, like flowers in a cemetery. (14)

And further,

समुद्रवीचीव चलस्वभावाः संध्याभ्रलेखेव मुहूर्तरागाः ।
स्त्रियो हृतार्थाः पुरुषं निरर्थं निष्पीडितालक्तकवत्त्यजन्ति ॥ १५ ॥

स्त्रियो नाम चपलाः

अन्यं मनुष्यं हृदयेन कृत्वा अन्यं ततो दृष्टिभिराह्वयन्ति ।
अन्यत्र मुञ्चन्ति मदप्रसेकमन्यं शरीरेण च कामयन्ते ॥ १६ ॥

सूक्तं खलु कस्यापि—

न पर्वताग्रे नलिनी प्ररोहति न गर्दभा वाजिधुरं वहन्ति ।
यवाः प्रकीर्णा न भवन्ति शालयो न वेशजाताः शुचयस्तथाङ्गनाः ॥ १७ ॥

आः दुरात्मन् चारुदत्तहतक अयं न भवसि । (इति कतिचित्पदानि गच्छति)

मदनिका—(अञ्चले गृहीत्वा) अइ असंबद्धभासअ असंभावणीए कुप्पसि।
१ [अयि असंबद्धभाषक असंभावनीये कुप्यसि ।]

शर्विलकः— कथमसंभावनीयं नाम ।

Fickle-natured like a sea-wave, displaying [lit. having] affection for a short time [only, also displaying redness] like the evening cloud-line, women after taking [lit. who have taken] away the wealth [of a man] abandon the man bereft of wealth, like the Alaktaka pressed out. (15)

Women [are] indeed fickle [or, Frailty ! thy name is woman !]

Having got one man in their heart, [they] invite [some one other than him by [their] eyes ; they pour out [their] effusion of passion for a third [lit. elsewhere], and carnally love a fourth [lit. another] ! (16)

[This is] a fine saying of some one—

Not on the mountain-top does a lotus-plant grow ; donkeys do not bear the yoke of horses ; barley-seeds scattered do not become [that is, grow into] rice-crop ; likewise, women born in the Courtezan-quarter [are] not chaste. (17)

Ah ! Rascal ! Accursed Cārudatta ! Here you are no more ! [*Goes a few steps*

Madanikā :—(*Taking hold of him by the hem of his garment*) O talker of nonsense, you are enraged at something unthinkable [or, inconceivable] !

Śarvilaka :—How indeed unthinkable !

मदनिका—एसो क्खु अलंकारओ अज्जआकेरओ। [एष खल्वलंकार आर्यासंबन्धी ।] ६

शर्विलकः—ततः किम् ।

मदनिका—स च तस्स अज्जस्स हत्थे विणिक्खित्तो। [स च तस्यार्यस्य हस्ते विनिक्षिप्तः ।] ९

शर्विलकः—किमर्थम् ।

मदनिका—(कर्णे) एव्वं विअ । [एवमिव ।]

शर्विलकः—(सवैलक्ष्यम्) भोः कष्टम् । १२

छाया[1]र्थं ग्रीष्मसंतप्तो यामेवाहं समाश्रितः ।
अजानता मया सैव पत्रैः शाखा वियोजिता ॥ १८ ॥

वसन्तसेना—कधं एसो वि संतप्पदि ज्जेव । ता अजाणन्तेण एदिणा एव्वं अणुचिट्ठिदम् । [कथमेषोऽपि संतप्यत एव । तदजानतैतेनैवमनुष्ठितम् ।]

शर्विलकः—मदनिके किमिदानीं युक्तम् । ३

मदनिका—इत्थं तुमं ज्जेव पण्डिओ । [अत्र त्वमेव पण्डितः ।]

शर्विलकः—नैवम् । पश्य

Madanikā :—These ornaments indeed [are] Madam's own.

Śarvilaka :—What then ?

Madanikā :—Those again were deposited in the hands of that noble one.

Śarvilaka :—What for ?

Madanikā :—(*In his ear*) Like this.

Śarvilaka :—(*With embarrassment*) Oh, alas !

That same branch to which I had resorted for the sake of shade, being quite heated up by summer [heat]—that same has been divested of leaves by me unconsciously [lit. not knowing] ! (18)

Vasantasenā :—How, even this one is verily tormented. So, he [or, this one] must have done this, surely unknowingly.

Śarvilaka :—What [is] now proper [to be done] ?

Madanikā :—In this case, you yourself [are] clever [enough to devise something].

Śarvilaka :—Not so. See—

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[1] छायार्थी।

स्त्रियो हि नाम खल्वेता निसर्गादेव पण्डिताः ।
पुरुषाणां तु पाण्डित्यं शास्त्रैरेवोपदिश्यते ॥ १९ ॥

मदनिका—सव्विलअ जइ मम वअणं सुणीअदि ता तस्स ज्जेव महाणुभावस्स पडिणिज्जादेहि । [शर्विलक यदि मम वचनं श्रूयते तदा तस्यैव महानु-
३ भावस्य प्रतिनिर्यातय ।]

शर्विलकः—मदनिके यद्यसौ राजकुले मां कथयति ।

मदनिका—ण चन्दादो आदवो होदि । [न चन्द्रादातपो भवति ।]

वसन्तसेना—साहु मदणिए साहु । [साधु मदनिके साधु ।]

शर्विलकः—मदनिके

न खलु मम विषादः साहसेऽस्मिन्भयं वा
कथयसि हि किमर्थं तस्य साधोर्गुणांस्त्वम् ।
जनयति मम वेदं कुत्सितं कर्म लज्जां
नृपतिरिह शठानां मादृशां किं नु कुर्यात् ॥ २० ॥

तथापि नीतिविरुद्धमेतत् । अन्य उपायश्चिन्त्यताम् ।

मदनिका—सो अअं अवरो उवाओ । [सोऽयमपर उपायः ।]

These women, to be sure, [are] indeed clever through [their] very nature; the cleverness of men, on the other hand, is imparted [to them] only by the [study of the] Śāstras. (19)

Madanikā :—Śarvilaka, if you hear [that is, act according to] my words, then, return [these] to that same illustrious one.

Śarvilaka :—Madanikā, [but] if he lodges a complaint against me at the court!

Madanikā :—Not from the moon comes heat!

Vasantasenā :—Good, Madanikā, good!

Śarvilaka :—[O] Madanikā!

Not indeed [is there] any dejection or fear on my part in [respect of] this rash deed; for what purpose are you enumerating to me the qualities of that saintly man? Does this infamous deed again create in me [any sense] of shame? What possibly can the king do to rascals like me here? (20)

Still, this [act would be] contrary to prudence. Think of [some] other remedy.

Madanikā :—Here [is] that another remedy.

वसन्तसेना—को क्खु अवरो उवाओ हुविस्सदि। [कः खल्वपर उपायो भविष्यति ।]

मदनिका—तस्स ज्जेव अज्जस्स केरओ भविअ एदं अलंकारअं अज्जआए उवणेहि । [तस्यैवार्यस्य संबन्धी भूत्वेममलंकारकमार्याया उपनय ।]

शर्विलकः—एवं कृते किं भवति ।

मदनिका—तुमं दाव अचोरो सो वि अज्जो अरिणो अज्जआए सकं अलंकारअं उवगदं भोदि। [त्वं तावदचौरः सोऽप्यार्योऽनृणः आर्यया स्वकोऽलंकार उपगतो भवति ।]

शर्विलकः—नन्वतिसाहसमेतत् ।

मदनिका—अइ उवणेहि । अण्णधा अदिसाहसम् । [अयि उपनय । अन्यथातिसाहसम् ।]

वसन्तसेना—साहु मदणिए साहु । अभुजिस्साए विअ मन्तिदम् । [साधु मदनिके साधु । अभुजिष्ययेव मन्त्रितम् ।]

शर्विलकः—मयाप्ता महती बुद्धिर्भवतीमनुगच्छता ।
निशायां नष्टचन्द्रायां दुर्लभो मार्गदर्शकः ॥ २१ ॥

Vasantasenā :—What indeed could the other remedy be ?

Madanikā :—Having become [that is, assumed the role of] one connected with that noble one himself, bring these ornaments to Madam.

Śarvilaka :—What would happen if this be done ?

Madanikā :—You, to start with [would be] no thief, that noble one too [would be] free from debt ; [and] her own ornaments [would be] secured by Madam.

Śarvilaka :—I say (*nanu*), this [is] a very risky business.

Madanikā :—Oh, [do] bring [them to her]; otherwise [only, it would be] a very risky business.

Vasantasenā :—Good ! Madanikā ! Good. You have spoken out [or, suggested] like one not a slave [that is, a high-born lady].

Śarvilaka :—

By me following you, has been obtained great wisdom ! At night with the moon set, [it is] difficult to secure one pointing out the way. (21)

मदनिका—तेण हि तुमं इमस्सिं कामदेवगेहे मुहुत्तअं चिट्ठ जाव अज्जआए तुह आगमणं णिवेदेमि। [तेन हि त्वमस्मिन्कामदेवगेहे मुहूर्तकं तिष्ठ यावदार्यायै तवागमनं निवेदयामि ।]

शर्विलकः—एवं भवतु ।

मदनिका—(उपसृत्य) अज्जए एसो क्खु चारुदत्तस्स सआसादो बम्हणो आअदो । [आर्ये एष खलु चारुदत्तस्य सकाशाद्ब्राह्मण आगतः ।]

वसन्तसेना—हञ्जे तस्स केरअं त्ति कधं तुमं जाणासि । [चेटि तस्य संबन्धीति कथं त्वं जानासि ।]

मदनिका—अज्जए अत्तणकेरअं वि ण जाणामि । [आर्ये आत्मसंबन्धिनमपि न जानामि ।]

वसन्तसेना—(स्वगतं सशिरःकम्पं विहस्य) जुज्जदि । (प्रकाशम्) पविसदु । [युज्यते । ...प्रविशतु ।]

मदनिका—जं अज्जआ आणवेदि । (उपगम्य) पविसदु सव्विलओ। [यदार्याज्ञापयति । ...प्रविशतु शर्विलकः।]

शर्विलकः—(उपसृत्य सवैलक्ष्यम्) स्वस्ति भवत्यै ।

वसन्तसेना—अज्ज वन्दामि । उवविसदु अज्जो । [आर्य वन्दे। उपविशत्वार्यः ।]

Madanikā :—In that case, do you stand [or, wait] in this Kāmadeva temple, for a while, while I shall announce your arrival to Madam,

Śarvilaka :—Let it be so.

Madanikā :—(*Approaching*) Madam, here [has] indeed come, a Brāhmaṇa from Cārudatta.

Vasantasenā :—Ceṭī, how do you know that he is connected with him [Cārudatta] ?

Madanikā :—Madam, do I not know even one connected with myself [or, us] ?

Vasantasenā :—(*To herself, laughing with a shaking of her head*) [That] is proper. (*Aloud*) Let [him] enter.

Madanikā :—As Madam commands. (*Approaching*) Let Śarvilaka enter.

Śarvilaka :—(*Approaching, with embarrassment and shame*) Welfare to your ladyship !

Vasantasenā :—I salute [you], Sir ! Let the noble one sit down.

शर्विलकः—सार्थवाहस्त्वां विज्ञापयति—जर्जरत्वाद्गृहस्य दूरक्ष्यमिदं भाण्डम् । तद्गृह्यताम् । (इति मदनिकायाः समर्प्य प्रस्थितः)

वसन्तसेना—अज्ज ममावि दाव पडिसंदेसं तहिं अज्जो णेदु । [आर्य ममापि तावत्प्रतिसंदेशं तत्रार्यो नयतु ।]

शर्विलकः—(स्वगतम्) कस्तत्र यास्यति । (प्रकाशम्) कः प्रतिसंदेशः ।

वसन्तसेना—पडिच्छदु अज्जो मदणिअम् । [प्रतीच्छत्वार्यो मदनिकाम् ।]

शर्विलकः—भवति न खल्ववगच्छामि ।

वसन्तसेना—अहं अवगच्छामि । [अहमवगच्छामि ।]

शर्विलकः—कथमिव ।

वसन्तसेना—अहं अज्जचारुदत्तेण भणिदा—जो इमं अलंकारअं समप्पइस्सदि तस्स तुए मदणिआ दादव्वा । ता सो ज्जेव एदं दे देदित्ति एव्वं अज्जेण अवगच्छिदव्वम् । [अहमार्यचारुदत्तेन भणिता—य इममलंकारकं समर्पयिष्यति तस्य त्वया मदनिका दातव्या । तत्स एवैतां ते ददातीत्येवमार्येणावगन्तव्यम् ।]

शर्विलकः—(स्वगतम्) अये विज्ञातोऽहमनया । (प्रकाशम्) साधु आर्यचारुदत्त साधु ।

Śarvilaka :—The big merchant respectfully submits [or, sends word] to you—'On account of the dilapidated state of the house, this treasure is difficult to be guarded. So, please, take [it].'

[*Handing them over to* Madanikā, *starts off*

Vasantasenā :—Sir, let the noble one, for the matter of that, carry there a return-message from me as well !

Śarvilaka :—(*To himself*) Who [the devil] would be going there ? (*Aloud*) What return-message ?

Vasantasenā :—Let the noble one accept [this] Madanikā.

Śarvilaka :—Madam, I surely do not understand [what you mean].

Vasantasenā :—I understand [what I am saying all right].

Śarvilaka :—How possibly ?

Vasantasenā :—I was told by the noble Cārudatta—' He who would hand over these ornaments, to him should be given Madanikā by you !' So, the noble one [you] should understand that it is he [Cārudatta] himself who is presenting this [Madanikā] to him [you].

Śarvilaka :—(*To himself*) Oh, I have been known [as a suitor for Madanikā's hand] by her ! (*Aloud*) Bravo ! Noble Cārudatta ! Bravo !

गुणेष्वेव हि कर्तव्यः प्रयत्नः पुरुषैः सदा ।
गुणयुक्तो दरिद्रोऽपि नेश्वरैरगुणैः समः ॥ २२ ॥

अपि च

गुणेषु यत्नः पुरुषेण कार्यो न किंचिदप्राप्यतमं गुणानाम् ।
गुणप्रकर्षादुडुपेन शंभोरलङ्घ्यमुल्लङ्घितमुत्तमाङ्गम् ॥ २३ ॥

वसन्तसेना—को एत्थ पवहणिओ । [कोऽत्र प्रवहणिकः ।]

(प्रविश्य सप्रवहणः) **चेटः**— अज्जए सज्जं पवहणम् । [आर्ये सज्जं प्रवहणम् ।]

वसन्तसेना—हञ्जे मअणिए सुदिट्ठं मं करेहि । दिण्णासि । आरुह पवहणम् । सुमरेसि मम् । [चेटि मदनिके सुदृष्टां मां कुरु । दत्तासि । आरोह प्रवहणम् । स्मरसि माम् ।]

मदनिका—(रुदती) परिच्चत्तम्हि अज्जआए । [परित्यक्तास्म्यार्यया ।]

(इति पादयोः पतति)

वसन्तसेना—संपदं तुमं ज्जेव वन्दणीआ संवुत्ता । ता गच्छ । आरुह पवहणम् । सुमरेसि मम् । [सांप्रतं त्वमेव वन्दनीया संवृत्ता । तद्गच्छ । आरोह प्रवहणम् । स्मरसि माम् ।]

An endeavour should always be made by men for [securing] virtues; one endowed with virtues, even though poor [is] not equal to [that is, is far superior to] the rich bereft of virtues ! [22]

And further,

An effort should be made by a man for [securing] virtues; [there is] nothing [that is] exceedingly unattainable by virtues. Owing to the excellence of virtues was occupied [lit. transgressed] by the moon [even] the head of Śiva, [which is] beyond the reach [of any one] ! [23]

Vasantasenā :—Who [is] here, the car-driver !

(*Entering with the car*) **Ceṭa** :—Madam, the car [is] ready!

Vasantasenā :—O [Ceṭī] Madanikā, look at me closely. You [are now] given away. Ascend the car. [I hope] you [would] remember me.

Madanikā :—(*Weeping*) I have been abandoned by Madam !

[*Falls at her feet*

Vasantasenā :—Now you yourself have become fit to be saluted. So, go. Ascend the car. [I hope] you [would] remember me.

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१ गुणैर्युक्तो ।

शर्विलकः—स्वस्ति भवत्यै । मदनिके

सुदृष्टः क्रियतामेष शिरसा वन्द्यतां जनः ।
यत्र ते दुर्लभं प्राप्तं वधूशब्दावगुण्ठनम् ॥ २४ ॥

(इति मदनिकया सह प्रवहणमारुह्य गन्तुं प्रवृत्तः)

(नेपथ्ये) कः कोऽत्र भोः । राष्ट्रियः समाज्ञापयति—एष खल्वार्यको गोपालदारको राजा भविष्यतीति सिद्धादेशप्रत्ययपरित्रस्तेन पालकेन राज्ञा घोषादानीय घोरे बन्धनागारे बद्धः । ततः स्वेषु स्वेषु स्थानेष्वप्रमत्तैर्भवद्भिर्भवितव्यम् । ३

2nd evidence

शर्विलकः—(आकर्ण्य) कथं राज्ञा पालकेन प्रियसुहृदार्यको मे बद्धः । कलत्रवांश्चास्मि संवृत्तः । आः कष्टम् । अथवा ६

द्वयमिदमतीव लोके प्रियं नराणां सुहृच्च वनिता च ।
संप्रति तु सुन्दरीणां शतादपि सुहृद्विशिष्टतमः ॥ २५ ॥

भवतु । अवतरामि । (इत्यवतरति)

Śarvilaka:—Welfare to you! [O] Madanikā!

Let this person [Vasantasenā] be looked at closely [and] bowed down to with [your] head, from whom was secured by you the [right to wear a] veil associated with [or, of] the title 'Vadhū' [a law-fully wedded bride], difficult to secure! (24)

[*Having ascended the car, along with* Madanikā *starts off to go*

(*Behind the curtain*) Who, who [is] here? Oh! The Rāṣṭriya [Police Commissioner] orders:—By King Pālaka, quite uneasy at the knowledge of the prophecy of a seer—'The cow-herd boy would be a king'—has been indeed clapped down this Āryaka in a terrible prison-house, after being brought from the station of cow-herds. Therefore, [all of] you should be on guard at your respective posts.

Śarvilaka:—(*Hearing*) What! by King Pālaka has been bound down [my] dear friend Āryaka! And I have [now] become possessed of a wife! Ah! alas! Or rather,

This pair [is] exceedingly dear in the world to men,—a friend and a loving wife; but *now* [in the present circumstances], a friend [has become] by far the most prominent, compared to a hundred lovely women! (25)

Well, I shall alight. [*Alights*

मदनिका—(सास्रमञ्जलिं बद्ध्वा) एव्वं ण्णेदम्। ता परं णेदु मं अज्जउ-
७ समीवं गुरुअणाणम्। [एवं न्विदम्। तत्परं नयतु मामार्यपुत्रः समीपं गुरुजनानाम्।]

शर्विलकः—साधु प्रिये साधु। अस्मच्चित्तसदृशमभिहितम्। (चेटमुद्दिश्य) भद्र जानीषे रेभिलस्य सार्थवाहस्योदवासितम् ।

६ **चेटः**—अध इं । [अथ किम् ।]

शर्विलकः—तत्र प्रापय प्रियाम् ।

चेटः—जं अज्जो आणवेदि । [यदार्य आज्ञापयाति ।]

३ **मदनिका**—जधा अज्जउत्तो भणादि । अप्पमत्तेण दाव अज्जउत्तेण होदव्वम् । [यथार्यपुत्रो भणति । अप्रमत्तेन तावदार्यपुत्रेण भवितव्यम् । (इति निष्क्रान्ता)

शर्विलकः—अहमिदानीं

ज्ञातीन्विटान्स्वभुजविक्रमलब्धवर्णा-
न्राजापमानकुपितांश्च नरेन्द्रभृत्यान् ।
उत्तेजयामि सुहृदः परिमोक्षणाय
यौगन्धरायण इवोदयनस्य राज्ञः ॥ २६ ॥ ○

अपि च

Madanikā :—(*With tears, folding her hands*) It [should be] indeed thus. Then, let my Lord take me further to the elders.

Śarvilaka :—Good, beloved, good ! You have said in accordance with our [or, my own] idea. (*Addressing* Ceṭa) Good man, do you know the residence of the big merchant Rebhila ?

Ceṭa :—Oh, yes.

Śarvilaka :—Take [my] beloved there.

Ceṭa :—As the noble one commands.

Madanikā :—As my Lord says ; my Lord again should be careful [or, not negligent in his acts]. [*Exit*

Śarvilaka :—I [shall] now

incite, for the release of [my] friend, like Yaugandharāyaṇa, of King Udayana, kinsmen, [or, caste men], parasites, those who have secured fame through the prowess of their own arms, [and] king's servants enraged owing to the insult [done to them] by the king ! (26)

And further,

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१ शब्दान् ।

प्रियसुहृदमकारणे गृहीतं रिपुभिरसाधुभिराहितात्मशङ्कैः ।
सरभसमभिपत्य मोचयामि स्थितमिव राहुमुखे शशाङ्कबिम्बम् ॥२७॥

(इति निष्क्रान्तः)

(प्रविश्य) चेटी—अज्जए दिट्ठिआ वड्ढसि । अज्जचारुदत्तस्स सआसादो बम्हणो आअदो। [आर्ये दिष्ट्या वर्धसे। आर्यचारुदत्तस्य सकाशाद्ब्राह्मण आगतः।]

वसन्तसेना—अहो रमणीअदा अज्ज दिवसस्स । ता हञ्जे सादरं बन्धुलेण समं पवेसेहि णम्। [अहो रमणीयताद्य दिवसस्य। तच्चेटि सादरं बन्धुलेन समं प्रवेशयैनम् ।]

चेटी—जं अज्जआ आणवेदि। [यदार्याज्ञापयति।] (इति निष्क्रान्ता)

(विदूषको बन्धुलेन सह प्रविशति)

विदूषकः—ही ही भोः तवच्चरणकिलेसविणिज्जिदेण रक्खसराआ रावणो पुप्फकेण विमाणेण गच्छदि । अहं उण बम्हणो अकिदतवच्चरणकिलेसो वि णरणारीजणेण गच्छामि । [आश्चर्यं भोः तपश्चरणक्लेशविनिर्जितेन राक्षसराजो रावणः पुष्पकेण विमानेन गच्छति । अहं पुनर्ब्राह्मणोऽकृततपश्चरणक्लेशोऽपि नरनारीजनेन गच्छामि ।]

चेटी—पेक्खदु अज्जो अम्हकेरकं गेहदुआरम् । [प्रेक्षतामार्योऽस्मदीयं गेहद्वारम् ।]

[My] dear friend, captured without reason, by enemies [that are] wicked and entertaining fear in themselves, shall I release, attacking suddenly [or, with great force], like the disc of the moon lying in Rāhu's mouth! (27)

[*Exit*

(*Entering*) **Ceṭī** :—Madam, congratulations to you! A Brāhmaṇa has come from Cārudatta.

Vasantasenā :—Oh, the charming nature of this to-day! So, Ceṭī, bring him in, with [due] respect with [that is, escorted by] the bastard [guide].

Ceṭī :—As Madam commands. [*Exit*

(*Enter* Vidūṣaka, *with a bastard-guide*)

Vidūṣaka :—Ha! Ha! Oh! Rāvaṇa, the king of Rākṣasas, used to move in the air-car Puṣpaka won by [undergoing] the troubles of practising penance; while, I, [a mere] Brāhmaṇa, though having undergone no troubles of practising penance, [have the good fortune to] move in the company of a crowd of men and women [or, a male and a female]!

Ceṭī :—Look, Sir, at the [entrance] gate of our house!

विदूषकः—(अवलोक्य सविस्मयम्) अहो सलिलसित्तमज्जिदकिदहरिदोवलेवणस्स विविहसुअन्धिकुसुमोवहारचित्तलिहिदभूमिभाअस्स गअणतलाअलोअणकोदूहलदूरुण्णामिदसीसस्स दोलाअमाणावलम्बिदैरावणहत्थब्भमाइदमल्लिआदामगुणालंकिदस्स समुच्छिददन्तिदन्ततोरणावभासिदस्स महारअणोवराओवसोहिणा पवणबलन्दोलणाललन्तचञ्चलग्गहत्थेण इदो एहि त्ति वाहरन्तेण विअ मं सोहग्गपडाआणिवहेणोवसोहिदस्स तोरणधरणत्थम्भवेदिआणिक्खित्तसमुल्लसन्तहरिदचूदपल्लवललामफटिहमङ्गलकलसाभिरामोहअपास्सस्स महासुरवक्खत्थलदुब्भेज्जवज्जणिरन्तरपडिबद्धकणअकवाडस्स दुग्गदजणमणोरहाआसकरस्स वसन्तसेणाभवणदुआरस्स सस्सिरीअदा। जं सच्चं मज्झत्थस्स वि जणस्स बलाद्दिट्ठिं आआरेदि। [अहो सलिलसिक्तमार्जितकृतहरितोपलेपनस्य विविधसुगन्धिकुसुमोपहारचित्रलिखितभूमिभागस्य गगनतलावलोकनकौतूहलदूरोन्नामितशीर्षस्य दोलायमानावलम्बितैरावणहस्तभ्रमायितमल्लिकादामगुणालंकृतस्य समुच्छ्रितदन्तिदन्ततोरणावभासितस्य महारत्नोपरागोपशोभिना पवनचलान्दोलनाललच्चञ्चलाग्रहस्तेन इत एहि इति व्याहरतेव मां सौभाग्यपताकानिवहेनोपशोभितस्य तोरणधरणस्तम्भवेदिकानिक्षिप्तसमुल्लसद्धरितचूतपल्लवललामस्फटिकमङ्गलकलशाभिरामोभयपार्श्वस्य महासुरवक्षःस्थलदुर्भेद्य-

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Vidūṣaka :—(*Beholding in amazement*) Oh, the loveliness of the gate [–region] of Vasantasenā's mansion—[the gate-region which is] sprinkled over with water, swept and smeared with green paint; the ground-region of which is shown up in various ways with the offerings of various fragrant flowers; the top of which is raised up high, [as though] through curiosity to have a look at the sky-region; adorned with the string of a garland of Mallikā flowers, swinging to and fro and hanging down from it, causing [one] to mistake it for the trunk of [the elephant] Airāvaṇa; made brilliant with a lofty arch of ivory [lit. elephant's tusks]; adorned with a cluster of auspicious banners, as though uttering to me [the words] 'Come this way,' with a fore-part of the hand [that is, the ends] quick and moving gracefully owing to the tossing caused by the force of the wind, and shining with the splendour of costly jewels; both sides of which are attractive on account of the auspicious crystal jars [full of water] decorated with green mango-leaves flashing up, [and] placed on the pedestals of the pillars supporting the arch; whose panels of gold are closely studded with diamonds

वज्रनिरन्तरप्रतिबद्धकनककपाटस्य दुर्गतजनमनोरथायासकरस्य वसन्तसेनाभवनद्वारस्य सश्रीकता । यत्सत्यं मध्यस्थस्यापि जनस्य बलाद्दृष्टिमाकारयति ।]

चेटी—एदु एदु । इमं पढमं पओट्ठं पविसदु अज्जो । [एत्वेतु । इमं प्रथमं प्रकोष्ठं प्रविशत्वार्यः ।]

विदूषकः—(प्रविश्यावलोक्य च) ही ही भोः इधो वि पढमे पओट्ठे ससिसङ्खमुणालसच्छाहाओ विणिहिदचुण्णमुट्ठिपाण्डुराओ विविहरअणपडिबद्धकञ्चणसोवाणसोहिदाओ पासादपन्तिओ ओलम्बिदमुत्तादामेहिं फटिहवादाअणमुहचन्देहिं णिज्झाअन्ती विअ उज्जइणिम् । सोत्तिओ विअ सुहोवविट्ठो णिद्दाअदि दोवारिओ । सदहिणा कलमोदणेण पलोहिदा ण भक्खन्ति वायसा वलिं सुधासवण्णदाए । आदिसदु भोदी । [आश्चर्यं भोः इहापि प्रथमे प्रकोष्ठे शशिशङ्खमृणालसच्छाया विनिहितचूर्णमुष्टिपाण्डुरा विविधरत्नप्रतिबद्धकाञ्चनसोपानशोभिताः प्रासादपङ्क्तयोऽवलाम्बितमुक्तादामभिः स्फटिकवातायनमुखचन्द्रैर्निध्यायन्तीवोज्जयिनीम् । श्रोत्रिय इव सुखोपविष्टो निद्राति दौवारिकः । सदध्ना कलमोदनेन प्रलोभिता न भक्षयन्ति वायसा बलिं सुधासवर्णतया । आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इमं दुदिअं पओट्ठं पविसदु अज्जो । [एत्वेत्वार्यः । इमं द्वितीयं प्रकोष्ठं प्रविशत्वार्यः ।]

and unbreakable like the broad chest of a big demon ; [and] which causes distress to the desires of persons in bad circumstances. To tell the truth, [it] forcibly attracts the eye of even an indifferent person.

Ceṭī :—Come, come. May the noble one enter this first quadrangle.

Vidūṣaka :—(*Entering and beholding*) Ha ! Ha ! Oh ! Here too, in the first quadrangle, the rows of mansions, of lustre similar to that of the moon, conch and lotus-stalk, white with the handfuls of powder laid on, adorned with stair-cases of gold inlaid with various jewels, are as though gazing intently at Ujjayinī by the moon-like faces in the form of the crystal windows, with pearl-garlands hanging down [from them]. [Here] is sleeping the door-keeper, like a Brāhmaṇa well-versed in the Vedas, sitting comfortably ! The crows though tempted by the Kalama-rice mixed with curds do not eat the oblations owing to [their being possessed of] the same colour as the white-wash.

Direct me on, lady.

Ceṭī :—Come, come on, Sir ! May the noble one enter this second quadrangle.

विदूषकः—(प्रविश्यावलोक्य च) ही ही भोः इधो वि दुदिए पओट्ठे पज्जन्तोवणीदजवसबुसकवलसुपुट्ठा तेल्लब्भङ्गिदाविसाणा बद्धा पवहणबइल्ला। अअं अण्णदरो अवमाणिदो विअ कुलीणो दीहं णीससदि सेरिहो। इदो अ अवणीदजुज्झस्स मल्लस्स विअ मद्दीअदि गीवा मेसस्स। इदो इदो अवराणं अस्साणं केसकप्पणा करीअदि। अअं अवरो पाडच्चरो विअ दिढबद्धो मन्दुराए साहामिओ। (अन्यतोऽवलोक्य) इदो अ कूरच्चुअतेल्लमिस्सं पिण्डं हत्थी पडिच्छावीअदि मेत्थपुरिसेहिं। आदिसदु भोदी। [आश्चर्यं भोः इहापि द्वितीये प्रकोष्ठे पर्यन्तोपनीतयवसबुसकवलसुपुष्टास्तैलाभ्यक्तविषाणा बद्धाः प्रवहणबलीवर्दाः। अयमन्यतरोऽवमानित इव कुलीनो दीर्घं निःश्वसिति सैरिभः। इतश्चापनीतयुद्धस्य मल्लस्येव मर्द्यते ग्रीवा मेषस्य। इत इतोऽपरेषामश्वानां केशकल्पना क्रियते। अयमपरः पाटच्चर इव दृढबद्धो मन्दुरायां शाखामृगः।...इतश्च कूरच्युततैलमिश्रं पिण्डं हस्ती प्रतिग्राह्यते मात्रपुरुषैः। आदिशतु भवती।]

चेटी—एदु एदु अज्जो। इमं तइअं पओट्ठं पविसदु अज्जो। [एत्वेत्वार्यः। इमं तृतीयं प्रकोष्ठं प्रविशत्वार्यः।]

विदूषकः—(प्रविश्य दृष्ट्वा च) ही ही भोः इधो वि तइए पओट्ठे इमाइं दाव कुलउत्तजणोववेसणणिमित्तं विरचिदाइं आसणाइं। अद्धवाचिदो पासअपीढे

Vidūṣaka :—(*Entering and beholding*) Ha ! Ha ! Oh ! Here too, in the second quadrangle, are tied up the carriage-bulls well nourished with [or, fattened on] mouthfuls of grass and husk brought right near [to them], with [their] horns anointed with oil. Here is a buffalo heaving up deep sighs, like a nobly-born man [when] insulted. And on this side is being rubbed the neck of a ram, with the fight over, like [that of] a wrestler. Here and there is being gone through, the dressing of the hair of various horses. Here is another [or, again a] monkey firmly tied up in the stable, like a thief. (*Looking in another direction*) And here is an elephant made [that is, coaxed] to take by the mahouts, balls [of rice] mixed with oil extracted from Kūra.

Direct me on, lady.

Ceṭī :—Come, come on, Sir ! May the noble one enter this third quadrangle.

Vidūṣaka :—(*Entering and seeing*) Ha ! Ha ! Oh ! Here too, in the third quadrangle, [are] first these seats arranged for the purpose of seating nobly-born men. There is a book [lying

चिट्ठइ पोत्थओ। एसो अ साहीणमणिमअसारिआसहिदो पासअपीठो। इमे अ अवरे मअणसंधिविरगहचदुरा विविहवण्णिआविलित्तचित्तफलहअग्गहत्था इदो तदो परिब्भमन्ति गणिआ वुड्ढविडा अ। आदिसदु भोदी। [आश्चर्यं भोः इहापि तृतीये प्रकोष्ठे इमानि तावत्कुलपुत्रजनोपवेशननिमित्तं विरचितान्यासनानि। अर्धवाचितं पाशकपीठे तिष्ठति पुस्तकम्। एतच्च स्वाधीनमणिमयसारिकासहितं पाशकपीठम्। इमे चापरे मदनसंधिविग्रहचतुरा विविधवर्णिकाविलिप्तचित्रफलकाग्रहस्ता इतस्ततः परिभ्रमन्ति गणिका वृद्धविटाश्च। आदिशतु भवती।]

चेटी—एदु एदु अज्जो। इमं चउट्ठं पओट्ठं पविसदु अज्जो। [एत्वेत्वार्यः। इमं चतुर्थं प्रकोष्ठं प्रविशत्वार्यः।]

विदूषकः—(प्रविश्यावलोक्य च) ही ही भोः इधो वि चउट्ठे पओट्ठे जुवदिकरताडिदा जलधरा विअ गम्भीरं णदन्ति मुदङ्गा। हीणपुण्णाओ विअ गअणादो तारआओ णिवडन्ति कंसतालआ। महुअरविरुअं विअ महुरं वज्जदि वंसो। इअं अवरा ईसाप्पणअकुविदकामिणी विअ अङ्कारोविदा कररुहपरामरिसेण सारिज्जदि वीणा। इमाओ अवराओ कुसुमरसमत्ताओ विअ महुअरिओ अदिमहुरं पगीदाओ गणिआदारिआओ णच्चीअन्ति णट्टअं पठीअन्ति ससिङ्गारअं। ओवग्गिदा गवक्खेसु वादं गेण्हन्ति सलिलगग्गरीओ। आदिसदु भोदी।

open] half-read on the gaming-table. Here again [is] this gaming-table furnished with peculiar [*svādhīna* or, easy to move] jewelled chess-men [or, 'Songaṭis']. And here are further, wandering about here and there courtezans and old parasites, experts in [bringing about] love-unions and love-quarrels, with painting boards besmeared with various colours in [their] fore-parts of the hands.

Direct [me] on, lady.

Ceṭī :—Come, come on, Sir ! May the noble one enter this fourth quadrangle.

Vidūṣaka :—(*Entering and beholding*) Ha ! Ha ! Oh ! Here too, in the fourth quadrangle, are sounding deeply, like clouds, the drums struck by the hands of young women ; the strikings of musical instruments made of bell-metal are falling [quickly] like the stars from the sky, with [their] merit [entitling them to stay there] exhausted ; the bamboo-flute is being played upon sweetly, like the humming of bees. Here is further being played upon by the touch of the nails, a lute placed on the lap, like a

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१ साहीण dropped.

[आश्चर्यं भोः इहापि चतुर्थे प्रकोष्ठे युवतिकरताडिता जलधरा इव गम्भीरं नदन्ति मृदङ्गाः। क्षीणपुण्या इव गगनात्तारका निपतन्ति कांस्यतालाः। मधुकरविरुतमिव मधुरं वाद्यते वंशः। इयमपरेर्ष्याप्रणयकुपितकामिनीवाङ्कारोपिता कररुहपरामर्शेन सार्यते वीणा। इमा अपराः कुसुमरसमत्ता इव मधुकर्योऽतिमधुरं प्रगीता गणिकादारिका नर्त्यन्ते नाट्यं पाठ्यन्ते सशृङ्गारम्। अपवलिगता गवाक्षेपु वातं गृह्णन्ति सलिलगर्गर्यः। आदिशतु भवती।]

चेटी—एदु एदु अज्जो। इमं पञ्चमं पओट्ठं पविसदु अज्जो। [एत्वेत्वार्यः। इमं पञ्चमं प्रकोष्ठं प्रविशत्वार्यः।]

विदूषकः—(प्रविश्य दृष्ट्वा च) ही ही भोः इधो वि पञ्चमे पओट्ठे अअं दलिद्दजणलोहुप्पादणअरो आहरइ उवचिदो हिङ्गुतेल्लगन्धो। विविहसुरहिधूमुग्गरेहिं णिच्चं संताविज्जमाणं णीससदि विअ महाणसं दुवारमुहेहिं। अधिअं उसुसावेदि मं साहिज्जमाणबहुविहभक्खभोअणगन्धो। अअं अवरो पडच्चरं विअ पोट्टिं धोआदि रूपिदारओ। बहुविहाहारविआरं उवसाहेदि सूवआरो। वज्झन्ति मोदआ पच्चन्ति अपूवआ। (आत्मगतम्) अवि दाणिं इह वड्ढिअं भुञ्जसु त्ति पादोदअं लहिस्सम्। (अन्यतोऽवलोक्य) इदो गन्धव्वच्छरगणेहिं विअ विविहालंकारसोहिदेहिं गणिआजणेहिं बन्धुलेहिं अ जं सच्चं सग्गीअदि एदं गेहम्। भो के तुम्हे बन्धुला णाम। [आश्चर्यं भोः इहापि पञ्चमे प्रकोष्ठेऽयं

loving lady angry owing to jealous love. Here [are] further courtezan-girls who have sung very sweetly like female bees intoxicated with [drinking] the juice of flowers, [and] who are being made to dance [and] taught acting full of the Śṛṅgāra [love] sentiment. [Here] are jars full of water, hanging at the windows upside down, receiving the breeze.

Direct [me] on, lady.

Ceṭī :—Come, come on, Sir! May the noble one enter this fifth quadrangle.

Vidūṣaka :—(*Entering and seeing*) Ha! Ha! Oh! Here too, in the fifth quadrangle, this odour of Hiṅgu and oil, causing the production of temptation in poor people, is pervading, gathering in volume. The kitchen, being constantly heated up [also, tormented] is, as though sighing by mouths in the form of doors from which is streaming out fragrant smoke of various kinds. The odour of the eatables for dinner, of various kinds, that are being prepared is exciting me very much. Here is further a butcher-boy washing off the entrails of a beast

दारिद्रजनलोभोत्पादनकर आहरत्युपाचितो हिङ्गुतैलगन्धः। विविधसुरभिधूमोद्गारैर्नित्यं संताप्यमानं निःश्वसितीव महानसं द्वारमुखैः। अधिकमुत्सुकायते मां साध्यमानबहु- १६
विधभक्ष्यभोजनगन्धः। अयमपरः पटच्चरमिव हतपशूदरपेशिं धावति रूपिदारकः। बहुविधाहारविकारमुपसाधयति सूपकारः। बध्यन्ते मोदकाः पच्यन्तेऽपूपकाः। ...अपीदानीमिह वर्धितं भुङ्क्ष्व इति पादोदकं लप्स्ये।...इह गन्धर्वाप्सरोगणैरिव विविधालंकार- १९
शोभितैर्गणिकाजनैर्बन्धुलैश्च यत्सत्यं स्वर्गायत एतत् गेहम्। भोः के यूयं बन्धुला नाम।]

बन्धुलाः—वयं खलु

परगृहललिताः परान्नपुष्टाः परपुरुषैर्जनिताः पराङ्गनासु।
परधननिरता गुणेष्ववाच्या गजकलभा इव बन्धुला ललामः ॥ २८॥

विदूषकः—आदिसदु भोदी। [आदिशतु भवती।]

चेटी—एदु एदु अज्जो। इमं छट्ठं पओट्ठं पविसदु अज्जो। [एत्वेत्वार्यः। इमं षष्ठं प्रकोष्ठं प्रविशत्वार्यः।] 3

विदूषकः—(प्रविश्यावलोक्य च) ही ही भोः इधो वि छट्ठे पओट्ठे अमुं दाव सुवण्णरअणाणं कम्मतोरणाइं णीलरअणविणिक्खित्ताइं इन्दाउहट्ठाणं विअ

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slaughtered, like a tattered piece of cloth. The cook is preparing various kinds of eatables—Modakas are being formed up, Apūpas are being fried. Could I [or, how I hope I should] now be getting water for [washing] the feet, [followed by the request] with [the words] 'Eat [or, enjoy] the rich [or, seasoned] food.' To speak the truth, this house is as though transformed into [lit. acts like] heaven here with crowds of courtezans adorned with various ornaments and bastards, like the assemblage of Gandharvas and Apsarases. Oh, who [are] you Bandhulas, for the matter of that?

Bastards :—We indeed,

sporting at other [people's] houses, nourished on food of others, begotten by other men on others' wives, attached to the wealth of others and not to be spoken about in [the matter of] qualities—Bandhulas—play about like the young ones of an elephant. (28)

Vidūṣaka :—Direct [me] on, lady.

Ceṭī :—Come, come on, Sir! May the noble one enter this sixth quadrangle.

Vidūṣaka :—(*Entering and beholding*) Ha! Ha! Oh! Here too, in the sixth quadrangle, these artificial arches of jewels and

दरिसअन्ति। वेदुरिअमोत्तिअपवालअपुप्फराअइन्दणीलकक्केतरअपंमराअमरगअपहुदिआइं रअणविसेसाइं अण्णोण्णं विचारेन्ति सिप्पिणो। बज्झन्ति जादरूवेहिं माणिक्काइं। घडिज्जन्ति सुवण्णालंकारा। रत्तसुत्तेण गत्थीअन्ति मोत्तिआभरणाइं। घसीअन्ति धीरं वेदुरिआइं। छेदीअन्ति सङ्खआ। साणिज्जन्ति पवालआ। सुक्खविअन्ति ओल्लविदकुङ्कुमपत्थरा। सालीअदि सल्लज्जअम्। विस्साणीअदि चन्दणरसो। संजोईअन्ति गन्धजुत्तीओ। दीअदि गणिआकामुकाणं सकप्पूरं तम्चोलम्। अवलोईअदि सकडक्खअम्। पअट्टदि हासो। पिवीअदि अ अणवरअं ससिक्कारं मइरा। इमे चेडा इमा चेडिआओ इमे अवरे अवधीरिदपुत्तदारवित्ता मणुस्सा आसवकरआपीदमदिरेहिं गणिआजणेहिं जे मुक्का ते पिअन्ति। आदिसदु भोदी। [आश्चर्यं भोः इहापि षष्ठे प्रकोष्ठेऽमूनि तावत्सुवर्णरत्नानां कर्मतोरणानि नीलरत्नविनिक्षिप्तानीन्द्रायुधस्थानमिव दर्शयन्ति। वैदूर्यमौक्तिकप्रवालकपुष्परागेन्द्रनीलकर्केतरकपद्मरागमरकतप्रभृतीन्रत्नविशेषानन्योन्यं विचारयन्ति शिल्पिनः। बध्यन्ते जातरूपैर्माणिक्यानि। वट्यन्ते सुवर्णालंकाराः। रक्तसूत्रेण ग्रथ्यन्ते मौक्तिकाभरणानि। घृष्यन्ते धीरं वैदूर्याणि। छिद्यन्ते शङ्खाः। शाणैर्घृष्यन्ते प्रवालकाः। शोष्यन्त आर्द्रकुङ्कुमप्रस्तराः। सार्यते कस्तूरिका। विशेषेण घृष्यते चन्दनरसः। संयोज्यन्ते गन्धयुक्तयः। दीयते गणिकाकामुकानां सकर्पूरं ताम्बूलम्। अवलोक्यते सकटाक्षम्। प्रवर्तते हासः। पीयते चानवरतं ससीत्कारं मदिरा। इमे चेटाः इमाश्चेटिकाः इमे अपरेऽ

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gold, inlaid with blue sapphires display as though a place [full] of rain-bows. Goldsmiths are mutually consulting about particular [or, excellent] jewels, such as lapis lazuli, pearls, corals, Puṣparāga, blue sapphires, Karketaraka, rubies, emeralds, etc. Rubies are being set in gold; gold ornaments are being fashioned out; pearl-ornaments are being strung with red-threads; the Vaidūryas are being patiently polished; conches are being split up; the corals are being polished on whetting stones. Masses of wet saffron are being dried up; Kastūrikā [musk] is being sifted; the sandal-juice is being particularly drawn; combinations of scents are being put together; Tāmbūla [Betel-nut-roll] with camphor is being offered to the gallants and courtezans. Side-glances are in vogue; laughter is proceeding; wine is being constantly drunk, with the Sit [noise, showing satisfaction]. [Here] are drinking [wine] these Caṭas, these Ceṭikās, these other men

वधीरितपुत्रदारवित्ता मनुष्या आसवकरकापीतमदिरैर्गणिकाजनैर्ये मुक्तास्ते पिबन्ति । आदिशतु भवती ।]

चेटी—एदु एदु अज्जो । इमं सत्तमं पओट्ठं पविसदु अज्जो । [एत्वेत्वार्यः । इमं सप्तमं प्रकोष्ठं प्रविशत्वार्यः ।]

विदूषकः—(प्रविश्यावलोक्य च) ही ही भोः इधं वि सत्तमे पओट्ठे सुसिलिट्ठविहङ्गवाडीसुहणिसण्णाइं अण्णोण्णचुम्बणपराइं सुहं अणुभवन्ति पारावदमिहुणाइं । दहिभत्तपूरिदोदरो बम्हणो विअ सुत्तं पढदि पञ्जरसुओ । इअं अवरा संमाणणालद्धपसरा विअ घरदासी अधिअं कुरुकुराअदि मदणसारिआ । अणेअफलरसास्सादपहुट्ठकण्ठा कुम्भदासी विअ कूअदि परपुट्ठा । आलम्बिदा णागदन्तेसु पञ्जरपरम्पराओ । जोधीअन्ति लावआ । आलवीअन्ति कविञ्जला । पेसीअन्ति पञ्जरकवोदा । इदो तदो विविहमणिचित्तलिदो विअ अअं सहरिसं णच्चन्तो रविकिरणसंतत्तं पक्खुक्खेवेहिं विधुवेदि विअ पासादं घरमोरो । (अन्यतोऽवलोक्य) इदो पिण्डीकिदा विअ चन्दपादा पदगदिं सिक्खन्ता विअ कामिणीणं पच्छादो परिब्भमन्ति राअहंसमिहुणा । एदे अवरे बुड्ढमहल्लका विअ इदो तदो संचरन्ति घरसारसा । ही ही भोः पसारणअं किदं गणिआए णाणापक्खिसमूहेहिं । जं सच्चं क्खु णन्दणवणं विअ मे गणिआघरं पडिभासदि । आदिसदु भोदी । [आश्चर्यं भोः इहापि सप्तमे प्रकोष्ठे सुश्लिष्टविहङ्गवाटीसुखनिषण्णान्यन्योन्यचुम्बनपराणि सुखमनुभवन्ति पारावतमिथुनानि । दधिभक्तपूरितोदरो ब्राह्मण इव सूक्तं

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who have paid no attention to [their] sons, wives and riches, and who are left alone by courtezans after having drunk wine from wine-cups.

Direct [me] on, lady.

Ceṭī :—Come, come on, Sir ! May the noble one enter this seventh quadrangle.

Vidūṣaka :—(*Entering and beholding*) Ha ! Ha ! Oh ! Here too, in the seventh quadrangle, are enjoying happiness, pairs of pigeons, resting comfortably in the well-situated dove-cots, [and] intent on kissing each other. The parrot in the cage with [his] belly filled with rice mixed with curds, is repeating nice words like a Brāhmaṇa, a Vedic hymn. Here [is] further a Madanasārikā chirping a lot like a house-maid who has gained importance owing to regard [shown to her]. The cuckoo with her throat greatly at ease [or, delighted] owing to [her] having tasted the juice of many fruits, is cooing like a procuress. Rows

पठति पञ्जरशुकः। इयमपरा संमाननालब्धप्रसरेव गृहदासी अधिकं कुरकुरायते मदनसारिका। अनेकफलरसास्वादप्रहृष्टकण्ठा कुम्भदासीव कूजति परपुष्टा। आलम्बिता नागदन्तेषु पञ्जरपरम्पराः। योध्यन्ते लावकाः। आलाप्यन्ते कपिञ्जलाः। प्रेष्यन्ते पञ्जरकपोताः। इतस्ततो विविधमणिचित्रित इवायं सहर्षं नृत्यन्रविकिरणसंतप्तं पक्षोत्क्षेपैर्विधुवतीव प्रासादं गृहमयूरः।...इतः पिण्डीकृता इव चन्द्रपादाः पदगतिं शिक्षमाणानीव कामिनीनां पश्चात्परिभ्रमन्ति राजहंसमिथुनानि। एतेऽपरे वृद्धमहल्लका इव इतस्ततः संचरन्ति गृहसारसाः। आश्चर्यं भोः प्रसारणं कृतं गणिकया नानापक्षिसमूहैः। यत्सत्यं खलु नन्दनवनमिव मे गणिकागृहं प्रतिभासते। आदिशतु भवती।]

चेटी—एदु एदु अज्जो। इमं अट्ठमं पओट्ठं पविसदु अज्जो। [एत्वेत्वार्यः। इममष्टमं प्रकोष्ठं प्रविशत्वार्यः।]

विदूषकः—(प्रविश्यावलोक्य च) भोदि को एसो पट्टपावारअपाउदो अधिअदरं अच्चब्भुदपुणरुत्तालंकारालंकिदो अङ्गभङ्गेहिं परिक्खलन्तो इदो तदो परिब्भमदि। [भवति क एष पट्टप्रावारकप्रावृतोऽधिकतरमत्यद्भुतपुनरुक्तालंकारालंकृतोऽङ्गभङ्गैः परिस्खलन्नितस्ततः परिभ्रमति।]

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of cages are hanging down from the pegs. The Lāvakas [quails] are being made to fight, Kapiñjalas are being made to talk, the cage-pigeons are being despatched [on errands]. [Here] a domestic peacock, as though variegated with various jewels, [and] dancing with joy, is as though fanning with the flappings of [his] plumage, the mansion greatly heated with the rays of the sun. (*Looking in another direction*) Here are pairs of royal swans, as though the moon's rays rolled up together, wandering about behind the charming ladies, as though learning the gait! Here are further moving about here and there, domestic Sārasas like old eunuchs. Ha! Ha! Oh! An exhibition is [as though] arranged by the courtezan, with the collection of various birds! To tell the truth, the courtezan's mansion appears indeed to me like the Nandana garden!

Direct [me] on, lady.

Ceṭī :—Come, come on, Sir! May the noble one enter this eighth quadrangle.

Vidūṣaka :—(*Entering and beholding*) Lady, who is this one wandering about here and there stumbling, giving various twists to [his] body, wrapped up in a silken cloak, [and] decked with densely packed plethora of exceedingly wonderful ornaments?

चेटी—अज्ज एसो अज्जआए भादा भोदि। [आर्य एष आर्याया भ्राता भवति ।]

विदूषकः—केत्तिअं तवच्चरणं कदुअ वसन्तसेणाए भादा भोदि। अथवा ५७

मा दाव जइ वि एसो उज्जलो सिणिद्धो अ सुअन्धो अ।
तह वि मसाणवीधीए जादो विअ चम्पअरुक्खो अणहिगमणीओ
लोअस्स ॥ २९ ॥

(अन्यतोऽवलोक्य) भोदि एसा उण का फुल्लपावारअपाउदा उवाणहजुअलणिक्खित्ततेल्लचिक्कणेहिं पादेहिं उच्चासणे उवविट्ठा चिट्ठदि। [कियत्तपश्चरणं कृत्वा वसन्तसेनाया भ्राता भवति । अथवा 3

मा तावद्यद्यप्येष उज्ज्वलः स्निग्धश्च सुगन्धश्च ।

तथापि श्मशानवीथ्यां जात इव चम्पकवृक्षोऽनभिगमनीयो लोकस्य ॥ // Rl

also. verse 18. [illegible] contain the same idea

...भवति एषा पुनः का पुष्पप्रावारकप्रावृतोपानद्युगलनिक्षिप्ततैलाचिक्कणाभ्यां पादाभ्यामुच्चासन उपविष्टा तिष्ठति ।] ६

चेटी—अज्जा एसा क्खु अम्हाणं अज्जआए अत्तिआ। [आर्य एषा खल्वस्माकमार्याया माता ।]

९ humour

विदूषकः—अहो से कवट्टुडाइणीए पोट्टवित्थारो । ता किं एदं पवेसिअ महादेवं विअ दुआरसोहा इह घरे णिम्मिदा। [अहो अस्याः कपर्दकडाकिन्या उदरविस्तारः। तात्किमेतां प्रवेश्य महादेवमिव द्वारशोभा इह गृहे निर्मिता।] // Rl १२

Ceṭī :—Sir, this one is the brother to Madam.

Vidūṣaka :—After practising how much penance, has [this one] become a brother to Vasantasenā? Or rather,

Not so. Even though he [is] gorgeous, and loving [also, charming] and scented all over, still, like a Campaka tree growing on the cemetery-path, [he is] not fit to be mixed with by the people. (29)

(*Looking in another direction*) Lady, who again is this [lady] sitting on a raised seat, wrapped in a flower-cloak, with her feet greasy with oil, encased in a pair of shoes?

Ceṭī :—Sir, this [one is] indeed our Madam's mother!

Humour

Vidūṣaka :—Oh, the expanse of the belly of this two-penny female goblin! Well, is it that the attractive door [lit. beauty of the door] for the house here, was constructed after having [first] put her inside, like [the idol of] Mahādeva!

चेटी—हदास मा एव्वं उवहस अम्हाणं अत्तिअम् । एसा क्खु चाउत्थिएण पीडीअदि। [हताश मैवमुपहसास्माकं मातरम्। एषा खलु चातुर्थिकेन पीड्यते ।]

विदूषकः—(सपरिहासम्)भअवं चाउत्थिअ एदिणा उवआरेण मं पि बम्हणं आलोएहि । [भगवंश्चातुर्थिक एतेनोपकारेण मामपि ब्राह्मणमवलोकय।]

चेटी—हदास मरिस्ससि । [हताश मरिष्यसि ।]

विदूषकः—(सपरिहासम्) दासीए धीए वरं ईदिसो शूणपीणजठरो मुदो ज्जेव ।

सीधुसुरासवमत्तिआ एआवत्थं गदा हि अत्तिआ ।
जइ मरइ एत्थ अत्तिआ भोदि सिआलसहस्सपज्जात्तिआ ॥ ३० ॥

भोदि किं तुम्हाणं जाणवत्ता वहन्ति ।

[दास्याःपुत्रि वरमीदृशः शूनपीनजठरो मृत एव ।
सीधुसुरासवमत्ता एतावदवस्थां गता हि माता ।
यदि म्रियतेऽत्र माता भवति शृगालसहस्रपर्याप्ता ॥
भवति किं युष्माकं यानपात्राणि वहन्ति ।]

चेटी—अज्ज णहि णहि । [आर्य नहि नहि ।]

विदूषकः—किं वा एत्थ पुच्छीअदि । तुम्हाणं क्खु पेम्मणिम्मलजले मअणसमुद्दे त्थणाणिअम्बजहणा ज्जेव जाणवत्ता मणहरणा । एव्वं वसन्तसेणाए

Ceṭī :—Wretch, jeer not in this way at our Mother. She is indeed harassed by the quartan [fever] !

Vidūṣaka :—(*Jokingly*) Divine quartan [fever] ! Look upon me too, a Brāhmaṇa, with *this* favour !

Ceṭī :—Wretch, you would [surely] die [in that case].

Vidūṣaka :—(*Jokingly*) Daughter of a whore ! Better that such a one with a bloated fattened belly is indeed dead !

For, Mother has come to such a state, dumped [lit. intoxicated] with wines, liquors and spirits. If now Mother dies, she would be [more than] sufficient for a thousand jackals! (30)

Lady, are there sailing boats of yours plying [for trade] ?

Ceṭī :—Sir, no, no.

Vidūṣaka :—Or, why should [a question] be asked [at all] in this matter ? In your case, indeed, [there are] breasts, hips and buttocks themselves the attractive sailing vessels in the sea of Madana, with clear waters in the form of love ! Having thus

बहुवुत्तन्तं अट्ठपओट्ठं भवणं पेक्खिअ जं सच्चं जाणामि एकत्थं विअ तिविट्ठअं दिट्ठम् । पसंसिदुं णत्थि मे वाआविहवो । किं दाव गणिआघरो अहवा कुबेरभवणपरिच्छेदो त्ति । कहिं तुम्हाणं अज्जआ । [किं वात्र पृच्छ्यते । युष्माकं खलु प्रेमनिर्मलजले मदनसमुद्रे स्तननितम्बजघनान्येव यानपात्राणि मनोहराणि । एवं वसन्तसेनाया बहुवृत्तान्तमष्टप्रकोष्ठं भवनं प्रेक्ष्य यत्सत्यं जानामि एकस्थमिव त्रिविष्टपं दृष्टम् । प्रशंसितुं नास्ति मे वाग्विभवः । किं तावद्गणिकागृहम् अथवा कुबेरभवनपरिच्छेद इति । कुत्र युष्माकमार्या ।]

चेटी—अज्ज एसा रुक्खवाडिआए चिट्ठदि । ता पविसदु अज्जो । [आर्य एषा वृक्षवाटिकायां तिष्ठति । तत्प्रविशत्वार्यः ।]

विदूषकः—(प्रविश्य दृष्ट्वा च) ही ही भोः अहो रुक्खवाडिआए सस्सिरीअदा । अच्छरीदिकुसुमपत्थारा रोविदा अणेअपादवा । णिरन्तरपादवतलणिम्मिदा जुवदिजहणप्पमाणा पट्टदोला । सुवण्णजूधिआसेहालिआमालईमल्लिआणोमालिआकुरबआअदिमोत्तअप्पहुदिकुसुमेहिं सअं णिवडिदेहिं जं सच्चं लहुकरेदि विअ णन्दणवणस्स सस्सिरीअदम् । (अन्यतोऽवलोक्य) इदो अ उदअन्तसूरसमप्पहेहिं कमलरत्तोप्पलेहिं संझाअदि विअ दीहिआ । अवि अ

beheld Vasantasenā's mansion with [its] eight quadrangles and multifarious activities, I feel, to speak the truth, as though the world of Indra has been seen [by me] staying in one place! There is no power of speech in me to praise it [adequately]! —[Is it] again a courtezan's house or a portion of Kubera's mansion? Where [is] your Madam?

Ceṭī :—Sir, Here is she in the grove of trees. So, may the noble one enter.

Vidūṣaka :—(*Entering and seeing*) Ha ! Ha ! Oh ! Oh, the loveliness of the grove of trees ! Many trees [are here] planted, putting forth plenty of flowers in a fine manner; a silken swing of the measure of woman's hips, [is here] erected underneath trees [growing] without any interval [between them]; with flowers fallen down of their own accord, such as Suvarṇa, Yūthikā, Śephālikā, Mālatī, Mallikā, Navamallikā, Kurabaka, Atimuktaka, [the grove of plants] to tell the truth, looks down upon [lit. makes insignificant] the loveliness of the Nandana garden. (*Looking in another direction*) And the tank [or, artificial lake] looks like the twilight on account of the white lotuses and red lotuses, with [their] lustre resembling that of the rising sun. And further,

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१ जणजइण ।

एसो असोअवुच्छो णवणिग्ग[1]मकुसुमपल्लवो भादि ।
सुभडो व्व समरमज्झे घणलोहिदपङ्कचच्चिक्को ॥ ३१ ।

भोदु । ता कहिं तुम्हाणं अज्जआ । [आश्चर्यं भोः अहो वृक्षवाटिकायाः सश्रीकता। अच्छरीतिकुसुमप्रस्तारा रोपिता अनेकपादपाः। निरन्तरपादपतलनिर्मिता युवतिजघनप्रमाणा पट्टदोला। सुवर्णयूथिकाशेफालिकामालतीमल्लिकानवमाल्लिकाकुरबकातिमुक्तकप्रभृतिकुसुमैः स्वयं निपतितैर्यत्सत्यं लघूकरोतीव नन्दनवनस्य सश्रीकताम्। ...इतश्च उदयत्सूर्यसमप्रभैः कमलरक्तोत्पलैः संध्यायते इव दीर्घिका । अपि च

एषोऽशोकवृक्षो नवनिर्गमकुसुमपल्लवो भाति ।
सुभट इव समरमध्ये वनलोहितपङ्कचर्चिकः ॥

भवतु । तत्कुत्र युष्माकमार्या ।]

चेटी—अज्ज ओणामेहि दिट्ठिम् । पेक्ख अज्जअम् । [आर्य अवनमय दृष्टिम् । पश्यार्याम् ।]

विदूषकः—(दृष्ट्वा उपसृत्य) सोत्थि भोदीए । [स्वस्ति भवत्यै ।]

वसन्तसेना—(संस्कृतमाश्रित्य) अये मैत्रेयः । (उत्थाय) स्वागतम् । इदमासनम् । अत्रोपविश्यताम् ।

विदूषकः—उपविसदु भोदी । [उपविशतु भवती ।] (उभावुपविशतः)

वसन्तसेना—अपि कुशलं सार्थवाहपुत्रस्य ।

विदूषकः—भोदि कुशलम् । [भवति कुशलम् ।]

वसन्तसेना—आर्य मैत्रेय अपीदानीं

Simile

This Aśoka tree, with the flowers and shoots rising up afresh, appears like a brave soldier in the thick of battle, besmearing [his] body with mud in the form of clotted blood ! (31)

Let it be. So, where [is] your Madam ?

Ceṭī :—Sir, bring [your] eyes down. See Madam.

Vidūṣaka :—(*Seeing, approaching*) Welfare to your ladyship !

Vasantasenā :—(*Resorting to Sanskrit*) Oh ! [It is] Maitreya ! (*Getting up*) Welcome ! Here [is] a seat ; pray be seated here.

Vidūṣaka :—Do you sit down. [*Both sit down*

Vasantasenā :—Is it all right with the son of the big merchant ?

Vidūṣaka :—All right, Madam.

Vasantasenā :—Noble Maitreya, are now

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[1] णिग्गअ ।

Shoots [illegible]

गुणप्रवालं विनयप्रशाखं विश्रम्भमूलं महनीयपुष्पम् ।
तं साधुवृक्षं स्वगुणैः फलाढ्यं सुहृद्विहङ्गाः सुखमाश्रयन्ति ॥ ३२॥

विदूषकः—(स्वगतम्) सुट्ठु उवलक्खिदं दुट्ठविलासिणीए । (प्रकाशम्) अध इं। [सुष्ठूपलक्षितं दुष्टविलासिन्या। ...अथ किम्।]

वसन्तसेना—अये किमागमनप्रयोजनम्। ३

विदूषकः—सुणादु भोदी। तत्तभवं चारुदत्तो सीसे अञ्जलिं कदुअ भोदिं विण्णवेदि। [शृणोतु भवती। तत्रभवांश्चारुदत्तः शीर्षेऽञ्जलिं कृत्वा भवतीं विज्ञापयति।] ६

वसन्तसेना—(अञ्जलिं बद्ध्वा) किमाज्ञापयति।

विदूषकः—मए तं सुवण्णभण्डअं विस्सम्भादो अत्तणकेरंकेत्ति कदुअ जूदे हारिदम्। सो अ सहिओ राअवत्थहारी[1] ण जाणिअदि कहिं गदो त्ति। ९ [मया तत्सुवर्णभाण्डं विश्रम्भादात्मीयमिति कृत्वा द्यूते हारितम्। स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति।]

चेटी—अज्जए दिट्ठिआ वड्ढसि। अज्जो जूदिअरो संवुत्तो। [आर्ये १२ दिष्ट्या वर्धसे। आर्यो द्यूतकरः संवृत्तः।]

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the birds [in the form] of friends, resorting comfortably to that tree [in the form] of the good man, having shoots [in the form] of qualities, big branches [in the form] of modesty, root [in the form] of confidence, flowers [in the form] of fame, [and] rich in fruits owing to his own virtues? (32)

Vidūṣaka :—(*To himself*) Well noticed [or, a shrewd remark] by the cunning [lit. wicked] courtezan ! (*Aloud*) Oh, yes.

Vasantasenā :—Oh, what [is the] reason for [your] visit [or, arrival] ?

Vidūṣaka :—Listen, Lady. The venerable Cārudatta folding [his] hands on [his] head requests your ladyship—

Vasantasenā :—(*Folding her hands*) What does he command?

Vidūṣaka :—That bunch of gold ornaments was gambled away freely by me at play, thinking (*kṛtvā*) that it belonged to us and no one knows [lit. it is not known] where that Sabhika going on the king's errand has gone.

Ceṭī :—Madam, congratulations to you ! The noble one has become a gambler !

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[1] गआवत्थआरी ।

वसन्तसेना—(स्वगतम्) कधम्। चोरेण अवहिदं पि सोण्डीरदाए जूदे हारिदं त्ति भणादि। अदो ज्जेव कामीअदि। [कथम्। चौरेणापहृतमपि शौण्डीरतया द्यूते हारितमिति भणाति। अत एव काम्यते।]

विदूषकः—ता तस्स कारणादो गेण्हदु भोदी इमं रअणावलिम्। [तत्तस्य कारणाद्गृह्णातु भवतीमां रत्नावलीम्।]

वसन्तसेना—(आत्मगतम्) किं दंसेमि तं अलंकारअम्। (विचिन्त्य) अधवा ण दाव। [किं दर्शयामि तमलंकारम्। ...अथवा न तावत्।]

विदूषकः—किं दाव ण गेण्हदि भोदी एदं रअणावलिम्। [किं तावन्न गृह्णाति भवत्येतां रत्नावलीम्।]

वसन्तसेना—(विहस्य सखीमुखं पश्यन्ती) मित्तेअ कधं ण गेण्हिस्सं रअणावलिम्। (इति गृहीत्वा पार्श्वे स्थापयति। स्वगतम्) कधं झीणकुसुमादो वि सहआरपादवादो मअरन्दबिन्दओ णिवडन्ति। (प्रकाशम्) अज्ज विण्णवेहि तं जूदिअरं मम वअणेण अज्जचारुदत्तम्—अहं पि पदोसे अज्जं पेक्खिदुं आअच्छामि त्ति। [मैत्रेय कथं न ग्रहीष्यामि रत्नावलीम्। ...कथं हीनकुसुमादपि सहकारपादपान्मकरन्दबिन्दवो निपतन्ति। ...आर्य विज्ञापय तं द्यूतकरं मम वचनेनार्यचारुदत्तम्—अहमपि प्रदोष आर्यं प्रेक्षितुमागच्छामि इति।]

Vasantasenā :—(*To herself*) What? He says owing to [his] proud nature [that it was] gambled away at play, although carried off by a thief? [It is] for this very reason that he is loved [by me]!

Vidūṣaka :—So, on account of [that is, as a substitute for] that, let your ladyship take this jewel-necklace.

Vasantasenā :—(*To herself*) Shall I show him those ornaments? (*Thinking*) Or rather, not yet.

Vidūṣaka :—What then, is not your ladyship taking this jewel-necklace?

Vasantasenā :—(*Laughing, looking to the face of her companion*) Maitreya, how shall [or could] I not take the jewel-necklace? (*Taking it, puts it by her side; to herself*) What? Drops of honey do fall from a mango tree, even though bereft of blossoms! (*Aloud*) Sir, respectfully submit in my name to that gambler, the noble Cārudatta—'I too shall be coming to visit the noble one in the evening.'

विदूषकः—(स्वगतम्) किं अण्णं तहिं गदुअ गेण्हिस्सादि। (प्रकाशम्) भोदि भणामि—(स्वगतम्) णिअत्तीअदु इमादो गणिआपसङ्गादो त्ति। [किमन्यत्तत्र गत्वा ग्रहीष्यति।...भवति भणामि-...निवर्ततामस्माद्गणिकाप्रसङ्गात् इति।]

(इति निष्कान्तः)

वसन्तसेना—हञ्जे गेण्ह एदं अलंकारअम्। चारुदत्तं अहिरमिदुं गच्छम्ह। [चेटि गृहाणैतमलंकारम्। चारुदत्तमभिरन्तुं गच्छामः।]

चेटी—अज्जए पेक्ख पेक्ख। उण्णमदि अकालदुद्दिणम्। [आर्ये पश्य पश्य। उन्नमत्यकालदुर्दिनम्।]

वसन्तसेना—

उदयन्तु नाम मेघा भवतु निशा वर्षमविरतं पततु।
गणयामि नैव सर्वं दयिताभिमुखेन हृदयेन॥ ३३॥

हञ्जे हारं गेण्हिअ लहुं आअच्छ। [चेटि हारं गृहीत्वा शीघ्रमागच्छ।]

(इति निष्कान्ताः सर्वे)

इति मदनिकाशर्विलको नाम चतुर्थोऽङ्कः॥

Vidūṣaka :—(*To himself*) What else would she be taking on going there ? (*Aloud*) Madam, I shall tell [him]—(*To himself*) 'Desist from this association with a courtezan.' [*Exit*

Vasantasenā :—Cetī, take these ornaments. Let us go to Cārudatta to sport [with him].

Ceṭī :—Madam, see, see. An untimely rainy [or, cloudy] day [or, storm] is threatening [lit. rising up].

Vasantasenā :—

Let the clouds indeed rise up [or, gather]; let it be night; let there fall a shower of rain continuously—all [this], verily, I count not, with [my] heart facing towards [that is, intensely longing to meet my] beloved ! (33)

Cetī, come quickly, bringing a garland [with you].

[*Exeunt Omnes*

Here ends the Fourth Act called
'*Madanikā–Śarvilaka*' [*Madanikā and Śarvilaka*]

मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः
कण्ठाश्लेष प्रणयिजने किं पुनर्दूरसंस्थे ॥

पञ्चमोऽङ्कः ।

(ततः प्रविशत्यासनस्थः सोत्कण्ठश्चारुदत्तः)

चारुदत्तः—(ऊर्ध्वमवलोक्य) उन्नमत्यकालदुर्दिनम् । यदेतत्

अपव्यूढ़
उदास होकर देखना

आलोकितं गृहशिखण्डिभिरुत्कलापै-
र्हंसैर्यियासुभिरपाकृतमुन्मनस्कैः ॥
आकालिकं सपदि दुर्दिनमन्तरिक्ष-
मुत्कण्ठितस्य हृदयं च समं रुणद्धि ॥ १ ॥

अपि च

मेघो जलार्द्रमहिषोदरभृङ्गनीलो
विद्युत्प्रभारचितपीतपटोत्तरीयः ।
आभाति संहतबलाकगृहीतशङ्खः
खं केशवोऽपर इवाक्रमितुं प्रवृत्तः ॥ २ ॥

वामनावतार के समय विष्णु के पास पीताम्बर और शंख थी है इसीलिए अपर केशव अर्थात दूसरे के.शव

अपि च

ACT V

(*Then enter* Cārudatta, *sitting on a seat and love-sick*)

Cārudatta :—(*Looking upwards*) An untimely cloudy day [or, storm] is threatening [lit. rising up] ! In that, this

untimely storm, looked at by the domestic peacocks with uplifted plumage [and] shunned by swans distressed in mind and about to move to [the Mānasa lake] is blocking up, in an instant, the sky and at the same time (*samam*) the heart of a love-sick person ! (1)

And further,

The cloud, dark-coloured like the belly of a buffalo wet with water or a bee, with a yellow silken upper garment constituted by the lightning flash [also,...like the lightning flash], [and] holding conches in the form of [also, like] cranes forming a row, looks like another [or, second] Viṣṇu ready to traverse the sky ! (2)

And further,

केशव meaning having luxuriant hair
The Chakravaka pair is always a standard for comparison for loving husband & wife

केशवगात्रश्यामः कुटिलबलाकावलीरचितशङ्खः ।
विद्युद्गुणकौशेयश्चक्रधर इवोन्नतो मेघः ॥ ३ ॥

एता निषिक्तरजतद्रवसंनिकाशा
धारा जवेन पतिता जलदोदरेभ्यः ।
विद्युत्प्रदीपशिखया क्षणनष्टदृष्टा-
श्छिन्ना इवाम्बरपटस्य दशाः पतन्ति ॥ ४ ॥

cut-off fringes of the cloth (of sky)

संसक्तैरिव चक्रवाकमिथुनैर्हंसैः प्रडीनैरिव
व्याविद्धैरिव मीनचक्रमकरैर्हर्म्यैरिव प्रोच्छ्रितैः ।
तैस्तैराकृतिविस्तरैरनुगतैर्मेघैः समभ्युन्नतैः
पत्रच्छेद्यमिवेह भाति गगनं विश्लेषितैर्वायुना ॥ ५ ॥

मीनचक्र - चक्र meaning समूह

एतत्तद्धृतराष्ट्रवक्त्रसदृशं मेघान्धकारं नभो
हृष्टो गर्जति चातिदर्पितबलो दुर्योधनो वा शिखी ।

* पत्राणां छेदो [illegible] पत्रच्छेद्यम्

Darkish like the body of Viṣṇu, with conches constituted of a crooked row of female cranes, with the silken garment in the form of streaks of lightning, has risen up a cloud like the discus-bearer [Viṣṇu] ! (3)

Here these showers, resembling molten silver poured out, fallen with [great] velocity from the inside [lit. bellies] of the clouds, are dropping down, like the cut off fringes of the cloth in the form of the sky, seen and lost to sight in a moment owing to the flame of the lamp in the form of lightning ! (4)

As though with the Cakravāka pairs in close contact, as though with swans flying up, as though with crowds of fishes and alligators tossed about, as though with mansions very lofty—by clouds assuming [such] various extensive forms, rising up high and split up by the wind, appears the sky here as though variegated with ornamental paintings ! (5)

Here [is] the sky darkened by the clouds, resembling the face of Dhṛtarāṣṭra : the peacock full of joy is crying aloud, possessing strength backed by great pride, like Duryodhana possessing a very proud army ; the Kokila has stopped producing notes like Yudhiṣṭhira defeated [or, conquered] at

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१ विश्लेषितं । २ चक्र ।

इच्छलोके भवति सुखेनाऽन्यथा वृत्ति [illegible]
[illegible] पणाधीनो [illegible] ॥

पञ्चमोऽङ्कः ।

(ततः प्रविशत्यासनस्थः सोत्कण्ठश्चारुदत्तः)

चारुदत्तः—(ऊर्ध्वमवलोक्य) उन्नमत्यकालदुर्दिनम् । यदेतत्

ऊर्ध्व [illegible]
ऊपर होकर देखना

आलोकितं गृहशिखण्डिभिरुत्कलापै-
र्हंसैर्यियासुभिरपाकृतमुन्मनस्कैः ॥
आकालिकं सपदि दुर्दिनमन्तरिक्ष-
मुत्कण्ठितस्य हृदयं च समं रुणद्धि ॥ १ ॥

अपि च

मेघो जलार्द्रमहिषोदरभृङ्गनीलो
विद्युत्प्रभारचितपीतपटोत्तरीयः ।
आभाति संहतबलाकगृहीतशङ्खः
खं केशवोऽपर इवाक्रमितुं प्रवृत्तः ॥ २ ॥

वामनावतार के समय विष्णु
के पास पीताम्बर और शंख
थी है इसीलिए अपर के शब्द
अर्थात् दूसरे
के शब्द

अपि च

ACT V

(*Then enter* Cārudatta, *sitting on a seat and love-sick*)

Cārudatta :—(*Looking upwards*) An untimely cloudy day [or, storm] is threatening [lit. rising up] ! In that, this

untimely storm, looked at by the domestic peacocks with uplifted plumage [and] shunned by swans distressed in mind and about to move to [the Mānasa lake] is blocking up, in an instant, the sky and at the same time (*samam*) the heart of a love-sick person ! (1)

And further,

The cloud, dark-coloured like the belly of a buffalo wet with water or a bee, with a yellow silken upper garment constituted by the lightning flash [also,...like the lightning flash], [and] holding conches in the form of [also, like] cranes forming a row, looks like another [or, second] Viṣṇu ready to traverse the sky ! (2)

And further,

केशव meaning having Luxuriant hair
The Chakravaka pair is always a standard for comparison for loving husband & wife

केशवगात्रश्यामः कुटिलबलाकावलीरचितशङ्खः ।
विद्युद्गुणकौशेयश्चक्रधर इवोन्नतो मेघः ॥ ३ ॥

एता निषिक्तरजतद्रवसंनिकाशा
धारा जवेन पतिता जलदोदरेभ्यः ।
विद्युत्प्रदीपशिखया क्षणनष्टदृष्टा-
श्छिन्ना इवाम्बरपटस्य दशाः पतन्ति ॥ ४ ॥

cut off fringes of the cloth (of sky)

संसक्तैरिव चक्रवाकमिथुनैर्हंसैः प्रडीनैरिव
व्याविद्धैरिव मीनचक्रमकरैर्हर्म्यैरिव प्रोच्छ्रितैः ।
तैस्तैराकृतिविस्तरैरनुगतैर्मेघैः समभ्युन्नतैः
पत्रच्छेद्यमिवेह भाति गगनं विश्लेषितैर्[1]वायुना ॥ ५ ॥

मीनचक्र - चक्र meaning समूह

एतत्तद्धृतराष्ट्रवक्त्र[2]सदृशं मेघान्धकारं नभो
हृष्टो गर्जति चातिदर्पितबलो दुर्योधनो वा शिखी ।

* पत्राणां छेदो [illegible] पत्रच्छेद्यम्

Darkish like the body of Viṣṇu, with conches constituted of a crooked row of female cranes, with the silken garment in the form of streaks of lightning, has risen up a cloud like the discus-bearer [Viṣṇu] ! (3)

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[1] विश्लेषितं । [2] चक्र ।

अक्षद्यूतजितो युधिष्ठिर इवाध्वानं गतः कोकिलो
हंसाः संप्रति पाण्डवा इव वनादज्ञातचर्यां गताः ॥ ६ ॥

(विचिन्त्य) चिरं खलु कालो मैत्रेयस्य वसन्तसेनायाः सकाशं गतस्य। नाद्यापि आगच्छति ।

(प्रविश्य) विदूषकः—अहो गणिआए लोभो अदक्खिणदा अ जदो ण कधा वि किदा अण्णा। अणेकहा सिणेहाणुसारं भणिअ किं पि एअमेअ गहिदा रअणावली । एत्तिआए ऋद्धीए ण तए अहं भणिदो–अज्जमित्तेअ वीसमीअदु। मल्लकेण पाणीअं पि पिबिअ गच्छीअदु त्ति। ता मा दाव दासीए धीआए गणिआए मुहं पि पेक्खिस्सम् । (सनिर्वेदम्) सुट्ठु क्खु वुच्चदि–अकन्दसमुत्थिता पउमिणी अवञ्चओ वाणिओ अचोरो सुवण्णआरो अकलहो गामसमागमो अलुद्धा गणिआ त्ति दुक्करं एदे संभावीअन्ति। ता पिअवअस्सं गदुअ इमादो गणिआपसङ्गादो णिवत्तावेमि। (परिक्रम्य दृष्ट्वा) कधं पिअवअस्सो रुक्खवाडिआए उवविट्ठो चिट्ठदि। ता जाव उवसप्पामि। (उपसृत्य) सोत्थि भवदे। वड्ढदु भवम्।

...[अहो गणिकाया लोभोऽदक्षिणता च यतो न कथापि कृतान्या । अनेकधा स्नेहानुसारं भणित्वा किमपि एवमेव गृहीता रत्नावली । एतावत्या ऋद्ध्या न तयाहं भणितः–आर्यमैत्रेय विश्रम्यताम् । मल्लकेन पानीयमपि पीत्वा गम्यताम् इति । तन्मा

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gambling with dice, going on a journey [to the forest]; the swans have now, like the Pāṇḍavas going from the forest to take to residing incognito, moved on to unknown places from the [regions full of] water. (6)

(*Reflecting*) It [is] indeed a long time since Maitreya had gone to Vasantasenā. He does not come even now !

(*Entering*) **Vidūṣaka** :—Oh, the greed and discourtesy of the courtezan, in that she did not even talk of something else ! Having said something or other in various ways, in accord with [her] love, she just simply (*evameva*) took the necklace ! With all that [marvellous] prosperity, she did not [even] say to me–'Noble Maitreya, take rest [or, be comfortable]; having drunk at least water in a cup, you may go.' Now then, I will not even so much as see the face of that courtezan, the daughter of a whore. (*With disgust*) It is indeed well said.—' A lotus-creeper grown up without the root, a merchant not a cheat, a goldsmith not a thief, a village-concourse not given to quarreling [and] a

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१ इत्तीए । २ अणाअरेण अणेअ अभणिअ किं पि ।

तावद्दास्याःपुत्र्या गणिकाया मुखमपि द्रक्ष्यामि ।...सुष्ठु खलूच्यते—अकन्दसमुत्थिता पद्मिनी अवञ्चको वणिक् अचौरः सुवर्णकारः अकलहो ग्रामसमागमः अलुब्धा गणिकेति दुष्करमेते संभाव्यन्ते । तत्प्रियवयस्यं गत्वास्माद्गणिकाप्रसङ्गान्निवर्तयामि । ... कथं प्रियवयस्यो वृक्षवाटिकायामुपविष्टस्तिष्ठति। तद्यावदुपसर्पामि । ...स्वस्ति भवते। वर्धतां भवान् ।]

चारुदत्तः—(विलोक्य) अये सुहृन्मे मैत्रेयः प्राप्तः । वयस्य स्वागतम् । आस्यताम् ।

विदूषकः—उवविट्ठो म्हि । [उपविष्टोऽस्मि ।]

चारुदत्तः—वयस्य कथय तत्कार्यम् ।

विदूषकः—तं क्खु कज्जं विणट्ठम् । [तत्खलु कार्यं विनष्टम् ।]

चारुदत्तः—किं तया न गृहीता रत्नावली ।

विदूषकः—कुदो अम्हाणं एत्तिअं भाअधेअम् । णवणलिणकोमलं अञ्जलिं मत्थए कदुअ पडिच्छिआ । [कुतोऽस्माकमेतावद्भागधेयम् । नवनलिनकोमलमञ्जलिं मस्तके कृत्वा प्रतीष्टा ।]

चारुदत्तः—तत्किं ब्रवीषि विनष्टमिति ।

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courtezan not greedy—these are hardly possible [to be found].' So, going to [my] dear friend, I shall turn [him] away from this undesirable association with the courtezan. (*Moving about, seeing*) What, [my] dear friend is seated in the grove of trees. So, I shall just approach [him]. (*Approaching*) Welfare to you! May you prosper!

Cārudatta :—(*Beholding*) Ah, my friend Maitreya has arrived. Friend, welcome! Be seated.

Vidūṣaka :—I have been seated.

Cārudatta :—Friend, inform [me] of that business.

Vidūṣaka :—That business [was] indeed a wash out.

Cārudatta :—What? Was not the jewel-necklace accepted by her?

Vidūṣaka :—Whence such a [good] luck for us? [It was] accepted [by her] placing on [her] head [her] folded hands delicate like a fresh lotus!

Cārudatta :—Then, how do you say '[It was] a wash out'?

विदूषकः—भो कधं ण विणट्टम् जं अभुत्तपीदस्स चोरेहिं अवहिदस्स अप्पमुल्लस्स सुवण्णभण्डअस्स कारणादो चदुस्समुद्दसारभूदा रअणमाला हारिदा। [भोः कथं न विनष्टम् यदभुक्तपीतस्य चैरैरपहृतस्याल्पमूल्यस्य सुवर्णभाण्डस्य कारणाच्चतुःसमुद्रसारभूता रत्नमाला हारिता।]

चारुदत्तः—वयस्य मा मैवम्।

यं समालम्ब्य विश्वासं न्यासोऽस्मासु तथा कृतः।
तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ ७ ॥

विदूषकः--भो वअस्स एदं पि मे दुदिअं संतावकारणं जं सहीअणदिण्णसण्णाए पडन्तोवारिदं मुहं कदुअ अहं उवहसिदो। ता अहं बम्हणो भविअ दाणिं भवन्तं सीसेण पडिअ विण्णवेमि—णिवत्तीअदु अप्पा इमादो बहुपच्चवाआदो गणिआपसङ्गादो। गणिआ णाम पादुअन्तरप्पविट्टा विअ लेट्टुआ दुक्खेण उण णिराकरीअदि। अवि अ भो वअस्स गणिआ हत्थी काअत्थओ भिक्खु चाटो रासहो अ जहिं एदे णिवसन्ति तहिं दुट्टा वि ण जाअन्ति। [भो वयस्य एतदपि मे द्वितीयं संतापकारणं यत्सखीजनदत्तसंज्ञया पटान्तापवारितं मुखं कृत्वाहमुपहसितः। तदहं ब्राह्मणो भूत्वेदानीं भवन्तं शीर्षेण पतित्वा विज्ञापयामि—निवर्त्यतामात्मास्माद्बहुप्रत्यवायाद्गणिकाप्रसङ्गात्। गणिका नाम पादुकान्तरप्रविष्टेव

Vidūṣaka :—Oh, how [was it] not a wash out, inasmuch as the jewel-necklace which is the essence [that is, the most costly object, treasure] of the four oceans, has been caused to be taken away for the sake of the bunch of gold ornaments, of small value, which has been neither eaten, nor drunk, [but simply] carried off by thieves !

Cārudatta :—Friend, no, not so.

Depending upon which confidence [or, faith], the deposit was made by her with us,—of that great trust itself, is this price paid. (7)

Vidūṣaka :—O friend, this again [is] the second cause for rage on my part, that I was laughed at [by her] giving a sign to [her] companions, [and] screening [her] face with the end of [her] garment. Therefore, I [although] being a Brāhmaṇa, now request you, falling down [before you] with [my] head—'Turn away [your] self from this undesirable association with the courtezan, abounding in impediments.' A courtezan indeed like a pebble got inside a shoe, is again warded off with [great] trouble [or,

Good simily

लेष्टुका दुःखेन पुनर्निराक्रियते । अपि च भो वयस्य गणिका हस्ती, कायस्थो भिक्षुश्चाटो रासभश्च यत्रैते निवसन्ति तत्र दुष्टा अपि न जायन्ते ।]

पैदा नहीं होते

चारुदत्तः—वयस्य अलमिदानीं सर्वं परिवादमुक्त्वा । अवस्थयैवास्मि १२ निवारितः । पश्य

वेगं करोति तुरगस्त्वरितं प्रयातुं
प्राणव्ययान्न चरणास्तु तथा वहन्ति ।
सर्वत्र यान्ति पुरुषस्य चलाः स्वभावाः
खिन्नास्ततो हृदयमेव पुनर्विशन्ति ॥ ८ ॥

lack of Vitality

Changing desires

unfulfilled

अपि च वयस्य

यस्यार्थास्तस्य सा कान्ता धनहार्यो ह्यसौ जनः ।
(स्वगतम्) न गुणहार्यो ह्यसौ जनः । (प्रकाशम्)
वयमर्थैः परित्यक्ता ननु त्यक्तैव सा मया ॥ ९ ॥

विदूषकः—(अधोऽवलोक्य स्वगतम्) जधा एसो उद्धं पेक्खिअ दीहं णिस्ससदि तधा तक्केमि मए विणिवारिअन्तस्स अधिअदरं वड्ढिदा से उक्कण्ठा । ता सुट्ठु क्खु एव्वं वुच्चदि—कामो वामो त्ति । (प्रकाशम्) भो वअस्स भणिदं अ ३ ताए—भणेहि चारुदत्तम्—अज्ज पओसे मए एत्थ आअन्तव्वं त्ति । ता तक्केमि

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difficulty]. And further, O friend, a courtezan, an elephant, a Kāyastha, a Buddhist monk [or, mendicant], a spy and a donkey —where these reside, there even rascals can not go on [lit. are not born].

Cārudatta :—Friend, enough now of speaking out all [this] accusation [or, scandal]. I have been warded off by [my present] state itself. See—

A horse puts on speed to get on quickly, but his legs do not move off accordingly, owing to the decay of vitality. The changing desires [lit. natures] of a man go everywhere, but exhausted [that is, unfulfilled] [they] later on again enter [his] heart itself. (8)

And further, friend,

Who has riches, to him [belongs] that charming lady ; for, that person [is] to be won by wealth.

(*To himself*) No. That person [is] to be won by virtues. (*Aloud*) We have been abandoned by riches ; surely she is, I say, [as good as] abandoned by me. (9)

Vidūṣaka :—(*Looking downward, to himself*) Inasmuch as, he, looking upwards, is sighing deeply [or, heavily], I infer that the love-sickness of him being dissuaded by me, has grown

रअणावलीए अपरितुट्ठा अवरं मग्गिदुं आअमिस्सदि त्ति। [यथैष ऊर्ध्वं प्रेक्ष्य ९ दीर्घं निश्वसिति तथा तर्कयामि मया विनिवार्यमाणस्याधिकतरं वर्धितास्योत्कण्ठा। तत्सुष्ठु खल्वेवमुच्यते—कामो वामः इति। ...भो वयस्य भणितं च तथा—भण चारुदत्तम्—अद्य प्रदोषे मयात्रागन्तव्यम् इति। तत्तर्कयामि रत्नावल्या अपरितुष्टापरं ९ याचितुमागमिष्यतीति।]

चारुदत्तः—वयस्य आगच्छतु। परितुष्टा यास्यति।

चेटः—(प्रविश्य) अवेध माणहे।

जधा जधा वश्शदि अब्भखण्डे तधा तधा तिम्मदि पुट्ठिचम्मे।
जधा जधा लग्गदि शीदवादे तधा तधा वेवदि मे हलक्के॥ १०॥
(प्रहस्य) वंशं वाए शत्ताछिद्दं शुशद्दं वीणं वाए शत्ततन्तिं णदन्तिम्।
गीअं गाए गद्दहश्शाणुलूअं के मे गाणे तुम्बुलू णालदे वा॥ ११॥

आणत्तम्हि अज्जआए वशन्तशेणाए—कुम्भीलआ गच्छ तुमम्। मम आगमणं अज्जचालुदत्तश्श णिवेदेहि त्ति। ता जाव अज्जचालुदत्तश्श गेहं गच्छामि। ३ (परिक्रम्य प्रविष्टकेन दृष्ट्वा) एशे चालुदत्ते रुक्खवाडिआए चिट्ठदि। एशे वि शे दुट्ठवडुके। ता जाव उवशप्पामि। कधं ढक्किदे दुवाले रुक्खवाडिआए। भोदु। एदश्श दुट्ठवडुकश्श शण्णं देमि। [अवेत मानवाः।

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all the more. So, it is indeed well said—'Love [is] perverse.' (*Aloud*) O friend, and she said—Tell Cārudatta—'To-day in the evening, I must needs come here.' So I guess that she, not quite satisfied with [securing] the jewel-necklace, would be coming to demand [or, beg] something more.

Cārudatta :—Friend, let her come; she would go [back] quite satisfied.

(*Entering*) **Ceṭa** :—Know, [ye] men!

The more the cloud-patch showers forth rain, the more [my] back-skin is wetted; the more the cold wind sticks on, the more my heart trembles. (10)

(*Laughing loudly*)

I play upon the seven-holed loud-sounding flute; I play upon the seven-stringed resounding lute. I sing songs, befitting a donkey; who [is] Tumburu or Nārada in singing [as compared] to me? (11)

I have been ordered by Mistress Vasantasenā,—'Kumbhilaka, go you; inform the noble Cārudatta of my [impending] arrival.' So, I shall be going to the house of the noble Cārudatta.

गीली होती है

यथा यथा वर्षत्यभ्रखण्डं तथा तथा तिम्यति पृष्ठचर्म ।
यथा यथा लगति शीतवातस्तथा तथा वेपते मे हृदयम् ॥ ६

...वंशं वादयामि सप्तच्छिद्रं सुशब्दं वीणां वादयामि सप्ततन्त्रीं नदन्तीम् ।
गीतं गायामि गर्दभस्यानुरूपं को मे गाने तुम्बुरुर्नारदो वा ॥

तुम्बुरु और नारद भी मेरे मुकाबले नहीं कर सकते

आज्ञप्तोऽस्म्यार्यया वसन्तसेनया—कुम्भीलक गच्छ त्वम् । ममागमनमार्यचारुदत्तस्य निवेदय इति । तद्यावदार्यचारुदत्तस्य गेहं गच्छामि ।...एष चारुदत्तो वृक्षवाटिकायां तिष्ठति । एषोऽपि स दुष्टबटुकः । तद्यावदुपसर्पामि । कथमाच्छादितं द्वारं वृक्षवाटिकायाः । भवतु । एतस्य दुष्टबटुकस्य संज्ञां ददामि । (इति लोष्टगुटिकाः क्षिपति)

विदूषकः—अए को दाणिं एसो पाआरवेट्टिदं विअ कइत्थं मं लोट्टकेहिं ताडेदि । [अये क इदानीमेष प्राकारवेष्टितमिव कपित्थं मां लोष्टकैस्ताडयति ।]

चारुदत्तः—आरामप्रासादवेदिकायां क्रीडद्भिः पारावतैः पातितं भवेत् ।

विदूषकः—दासीए पुत्त दुट्ठपारावअ चिट्ठ चिट्ठ जाव एदिणा दण्डकट्ठेण सुपक्कं विअ चूअफलं इमादो पासादादो भूमीए पाडइस्सम् । [दास्याःपुत्र दुष्टपारावत तिष्ठ तिष्ठ यावदेतेन दण्डकाष्ठेन सुपक्वमिव चूतफलमस्मात्प्रासादाद्भूमौ पातयिष्यामि ।]

(इति दण्डकाष्ठमुद्यम्य धावति)

चारुदत्तः—(यज्ञोपवीत आकृष्य) वयस्य उपविश । किमनेन । तिष्ठतु दयितासहितस्तपस्वी पारावतः ।

(*Moving about, seeing after entering*) Here is Cārudatta in the grove of trees. Here, too, [is] that wicked brat. So, I shall approach [them]. What! The gate of the grove of tree is closed! All right, I shall make a sign to this wicked brat! [*Hurls clods of earth*

Vidūṣaka :—Ah, who now is here striking me with clods of earth, like a Kapittha [tree] enclosed with a fence?

Cārudatta :—[It] might have been dropped by the pigeons sporting on the terrace of the garden-mansion!

Vidūṣaka :—[You] wicked [or, rogue of a] pigeon, son of a whore! Stay, stay while I shall bring [you] down from this mansion to the ground, with this wooden staff, like a fully ripened mango-fruit! [*Lifting up the wooden staff, runs*

Cārudatta :—(*Grasping him by the sacred thread*) Friend, sit down. What [have you to do] with this one? Let the poor pigeon stay on [undisturbed] in the company of [his] mate!

चेटः—कधं पारावतं पेक्खदि । मं ण पेक्खदि । भोदु । अवराए लोट्टगुडिकाए पुणो वि ताडइस्सम् । [कथं पारावतं पश्यति । मां न पश्यति । भवतु । अपरया लोष्टगुटिकया पुनरपि ताडयिष्यामि ।] (तथा करोति)

विदूषकः—(दिशोऽवलोक्य) कधं कुम्भीलओ । ता जाव उवसप्पामि । (उपसृत्य । द्वारमुद्घाट्य) अरे कुम्भीलअ पविश । साअदं दे । [कथं कुम्भीलकः । तद्यावदुपसर्पामि । ...अरे कुम्भीलक प्रविश । स्वागतं ते ।]

चेटः—(प्रविश्य) अज्ज वन्दामि । [आर्य वन्दे ।]

विदूषकः—अरे कहिं तुमं ईदिसे दुद्दिणे अन्धआरे आअदो । [अरे कुत्र त्वमीदृशे दुर्दिनेऽन्धकार आगतः ।]

चेटः—अले एशा शा । [अरे एषा सा ।]

विदूषकः—का एसा का । [कैषा का ।]

चेटः—एशा शा । [एषा सा ।]

विदूषकः—किं दाणिं दासीए पुत्ता दुब्भिक्खकाले वुड्ढरङ्को विअ उद्धकं सासाअसि—एसा सा से त्ति । [किमिदानीं दास्याःपुत्र दुर्भिक्षकाले वृद्धरङ्क इवोर्ध्वकं श्वासायसे—एषा सा सा इति ।)

चेटः—अले तुमं पि दाणिं इन्दमहकामुको विअ सुट्ठु किं काकाअसि—का के त्तिं । [अरे त्वमपीदानीमिन्द्रमहकामुक इव सुष्ठु किं काकायसे—का का इति ।]

Ceṭa —What ! He sees a pigeon [and] sees not me ! Well, I shall pelt him even again with another clod of earth.

[*Does accordingly*

Vidūṣaka :—(*Looking to the quarters*) What ! [It is] Kumbhīlaka ! So, I shall approach [him]. (*Approaching, opening the door*) O Kumbhīlaka, come in. Welcome to you !

(*Entering*) **Ceṭa** :—Sir, I salute [you].

Vidūṣaka :—Oh, where have you come in darkness on such a stormy day ?

Ceṭa :—Oh this [one], she.

Vidūṣaka :—Who, this [one], who ?

Ceṭa :—This [one], she.

Vidūṣaka :—Why are you now, son of a whore, hissing forth noisily, like an aged beggar in times of scarcity– 'this-she-she' !

Ceṭa :—Oh, why are you too, now, crowing distinctly like [a crow] greedy [for offerings] at the Indra-festival, 'who, who' [Kā, Kā] ?

विदूषकः—ता कहेहि। [तत्कथय।]

चेटः—(स्वगतम्) भोदु। एव्वं भणिश्शम्। (प्रकाशम्) अले पण्हं दे दइश्शम्। [भवतु। एवं भणिष्यामि। ...अरे प्रश्नं ते दास्यामि।]

विदूषकः—अहं दे मुण्डे गोड्डं दइस्सम्। [अहं ते मस्तके पादं दास्यामि।]

चेटः—अले जाणाहि दाव तेण हि। कश्शिं काले चूआ मोलेन्ति। [अरे जानीहि तावत् तेन हि। कस्मिन्काले चूता मुकुलिता भवन्ति।]

विदूषकः—अरे दासीए पुत्ता गिम्हे। [अरे दास्याःपुत्र ग्रीष्मे।]

चेटः—(सहासम्) अले णहि णहि। [अरे नहि नहि।]

विदूषकः—(स्वगतम्) किं दाणिं एत्थ कहिस्सम्। (विचिन्त्य) भोदु। चारुदत्तं गदुअ पुच्छिस्सम्। (प्रकाशम्) अरे मुहुत्तअं चिट्ठ। (चारुदत्तमुपसृत्य) भो वअस्स पुच्छिस्सं दाव कस्सिं काले चूआ मोलेन्ति। [किमिदानीमत्र कथयिष्यामि। ...भवतु। चारुदत्तं गत्वा प्रक्ष्यामि। ...अरे मुहूर्तकं तिष्ठ। ...भो वयस्य प्रक्ष्यामि तावत् कस्मिन्काले चूता मुकुलिता भवन्ति।]

चारुदत्तः—मूर्ख वसन्ते।

विदूषकः—(चेटमुपगम्य) मुक्ख वसन्ते [मूर्ख वसन्ते।]

चेटः—दुदिअं दे पण्हं दइश्शम्। शुशमिद्धाणं गामाणं का लक्खअं कलेदि। [द्वितीयं ते प्रश्नं दास्यामि। सुसमृद्धानां ग्रामाणां का रक्षां करोति।]

Vidūṣaka :—Well, tell.

Ceṭa :—(*To himself*) All right. I shall say thus—(*Aloud*) Oh, I shall set a question [or, puzzle] for you.

Vidūṣaka :—I [in return] shall set [my] foot on your head!

Ceṭa :—Oh, if so, find out now—'In what season do mango-trees become blossomed'?

Vidūṣaka :—O son of a whore, 'in Grīṣma'.

Ceṭa :—(*With a laugh*) Oh, no, not at all.

Vidūṣaka :—(*To himself*) What now shall I tell [him] regarding this (*atra*)? (*Thinking*) Right! Going to Cārudatta, I shall ask [him]. (*Aloud*) Oh, wait for a while. (*Approaching* Cārudatta) O friend, I just ask [you]—'In what season do mango-trees become blossomed'?

Cārudatta :—Fool, 'in Vasanta'!

Vidūṣaka :—(*Going near* Ceṭa) Fool, 'in Vasanta'!

Ceṭa :—I shall set you a second question. What affords protection to very prosperous villages [or, towns]?

विदूषकः—अरे रच्छा। [अरे रथ्या।]

चेटः—(सहासम्) अले णाहि णाहि। [अरे नहि नहि।]

विदूषकः—भोदु। संसए पडिदम्हि। (विचिन्त्य) भोदु। चारुदत्तं पुणो वि पुच्छिस्सम्। [भवतु। संशये पतितोऽस्मि। ...भवतु। चारुदत्तं पुनरपि प्रक्ष्यामि।]

(पुनर्निवृत्य चारुदत्तं तथैवोदाहराति)

चारुदत्तः—वयस्य सेना।

विदूषकः—(चेटमुपगम्य) अरे दासीए पुत्ता सेणा। [अरे दास्याःपुत्र सेना।]

चेटः—अले दुवे वि एक्काश्शिं कदुअ शिग्घं भणाहि। [अरे द्वे अप्येकस्मिन्कृत्वा शीघ्रं भण।]

विदूषकः—सेणावसन्ते। [सेनावसन्ते।]

चेटः—णं पलिवत्तिअ भणाहि। [ननु परिवर्त्य भण।]

विदूषकः—(कायेन परिवृत्य) सेणावसन्ते। [सेनावसन्ते।]

चेटः—अले मुक्ख बडुका पदाइं पलिवत्तावेहि। [अरे मूर्ख बटुक पदे परिवर्तय।]

विदूषकः—(पादौ परिवर्त्य) सेणावसन्ते [सेनावसन्ते।]

चेटः—अले मुक्ख अक्खलपदाइं पलिवत्तावेहि। [अरे मूर्ख अक्षरपदे परिवर्तय।

Vidūṣaka :—Oh, 'the highway [Rathyā]'!

Ceṭa :—(*With a laugh*) Oh, no, not at all.

Vidūṣaka :—Well, I have fallen in doubt. (*Thinking*) Right! I shall once again ask Cārudatta..

[*Going back again, speaks out to* Cārudatta *same as before*

Cārudatta :—Friend, 'Senā [army].'

Vidūṣaka :—(*Going near* Ceṭa) O son of a whore, 'Senā'

Ceṭa :—Oh, combining both the two together [lit. in one], say quickly.

Vidūṣaka :—Senāvasante.

Ceṭa :—I say, say [it] turning round [the other way].

Vidūṣaka :—(*Turning round bodily*) Senāvasante.

Ceṭa :—O idiot, brat! Turn the other way the Padas [words].

Vidūṣaka :—(*Turning about his feet*) Senāvasante.

Ceṭa :—O fool, turn round the Padas [words formed] of letters.

विदूषकः—(विचिन्त्य) वसन्तसेणा । [वसन्तसेना ।]

चेटः—एशा शा आअदा । [एषा सागता ।]

विदूषकः—ता जाव चारुदत्तस्स णिवेदेमि । (उपसृत्य) भो चारुदत्त धणिओ दे आअदो । [तद्यावच्चारुदत्तस्य निवेदयामि ।...भो चारुदत्त धनिकस्त आगतः।]

चारुदत्तः—कुतोऽस्मत्कुले धनिकः ।

विदूषकः—जइ कुले णत्थि ता दुवारे अत्थि । एसा वसन्तसेणा आअदा । [यदि कुले नास्ति तद्द्वारेऽस्ति । एषा वसन्तसेनागता ।]

चारुदत्तः—वयस्य किं मां प्रतारयसि ।

विदूषकः—जइ मे वअणे ण पत्तिआअसि ता एदं कुम्भीलअं पुच्छ । अरे दासीए पुत्ता कुम्भीलअ उवसप्प । [यदि मे वचने न प्रत्येषि तदिमं कुम्भीलकं पृच्छ । अरे दास्याःपुत्र कुम्भीलक उपसर्प ।]

चेटः—(उपसृत्य) अज्ज वन्दामि । [आर्य वन्दे ।]

चारुदत्तः—भद्र स्वागतम् । कथय सत्यं प्राप्ता वसन्तसेना ।

चेटः—एशा शा आअदा वशन्तशेणा । [एषा सागता वसन्तसेना ।]

चारुदत्तः—(सहर्षम्) भद्र न [1]कदाचित्प्रियवचनं निष्फलीकृतं मया । तद्गृह्यतां पारितोषिकम् । (इत्युत्तरीयं प्रयच्छति)

Vidūṣaka:—(*Reflecting*) Vasantasenā.

Ceṭa:—Here she has come.

Vidūṣaka:—Then I shall communicate [this] to Cārudatta. (*Approaching*) O Cārudatta, your creditor has come !

Cārudatta :—Whence [can there be any] creditor to our family [or, house] ?

Vidūṣaka :—If [the Dhanika is] not in [your] family, well, [he] stands at your door. Here has come Vasantasenā !

Cārudatta :—Friend, why are you deceiving [or, raising false hopes in] me ?

Vidūṣaka :—If you do not believe in my words, then ask this Kumbhīlaka. O son of a whore, Kumbhīlaka, come near.

Ceṭa :—(*Getting near*) Sir, I salute [you].

Cārudatta :—Good man, welcome ! Tell [me]—has Vasantasenā really come ?

Ceṭa :—Here has come that Vasantasenā !

Cārudatta :—(*With joy*) Good man, by me has not at any time been rendered fruitless a welcome communication [or, speech] ! So, please take [this] reward.

[*Gives him his upper garment*

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[1] कदाचिदपि प्रिय... ।

चेटः—(गृहीत्वा प्रणम्य सपारितोषम्) जाव अज्जआए णिवेदेमि। [यावदार्यायै निवेदयामि ।] (इति निष्क्रान्तः)

विदूषकः—भो अवि जाणासि किंणिमित्तं ईदिसे दुद्दिणे आअदेत्ति। [भोः अपि जानासि किंनिमित्तमीदृशे दुर्दिन आगतेति ।]

End.

चारुदत्तः—वयस्य न सम्यगवधारयामि ।

विदूषकः—मए जाणिदम् । अप्पमुल्ला रअणावली बहुमुल्लं सुवण्णभण्डअं त्ति ण परितुट्ठा अवरं मग्गिदुं आअदा । [मया ज्ञातम् । अल्पमूल्या रत्नावली बहुमूल्यं सुवर्णभाण्डमिति न परितुष्टापरं याचितुमागता ।]

चारुदत्तः—(स्वगतम्) परितुष्टा यास्यति ।

(ततः प्रविशत्युज्ज्वलाभिसारिकावेषेण वसन्तसेना सोत्कण्ठा छत्रधारिणी विटश्च)

विटः—(वसन्तसेनामुद्दिश्य) कामदेव का सुन्दर शस्त्र

S.N. पद्मविहीन लक्ष्मी

walking with grace

social condition

अपद्मा श्रीरेषा प्रहरणमनङ्गस्य ललितं
कुलस्त्रीणां शोको मदनवरवृक्षस्य कुसुमम् ।
सलीलं गच्छन्ती रतिसमयलज्जाप्रणयिनी
रतिक्षेत्रे रङ्गे प्रियपथिकसार्थैरनुगता ॥ १२ ॥

Ceṭa :—(*Taking it, prostrating himself, with satisfaction*) I shall inform Madam [of this]. [*Exit*

Vidūṣaka :—Oh, do you know, for what reason she has come on such a stormy day ?

Cārudatta :—Friend, I can not make out properly.

Vidūṣaka :—I have known [or, found it out] ! The jewel-necklace [is] of small value, the bunch of gold ornaments [was] of great value—not fully satisfied on account of such considerations (*iti*), she has come to demand [or, beg] more !

Cārudatta :—(*To himself*) She would go [back] fully satisfied

(*Then enter* Vasantasenā *in an exceedingly gorgeous dress of an Abhisārikā, love-sick, a female umbrella-bearer, and* Viṭa)

Viṭa :—(*Referring* to Vasantasenā)

This [Vasantasenā is] the Goddess Lakṣmī *minus* the lotus, the lovely weapon of the God of love [lit. the bodiless one], the [cause of] sorrow to nobly-born ladies, the flower of the excellent tree of love, [habituated to] walking with grace, fondly solicitous of bashfulness [even] at the time of enjoyment, [and accustomed to being] followed by crowds of travellers in the form of lovers on the stage—the field of enjoyment.

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[1] स्वगतम् dropped.

वसन्तसेने पश्य पश्य ।

गर्जन्ति शैलशिखरेषु विलम्बिबिम्बा
मेघा वियुक्तवनिताहृदयानुकाराः ।
येषां रवेण सहसोत्पतितैर्मयूरैः
खं वीज्यते मणिमयैरिव तालवृन्तैः ॥ १३ ॥ आकाश रुपीस्त्री

अपि च

पङ्कक्लिन्नमुखाः पिबन्ति सलिलं धाराहता दर्दुराः
कण्ठं मुञ्चति बर्हिणः समदनो नीपः प्रदीपायते ।
ndu society. (संन्यासः कुलदूषणैरिव जनैर्मेघैर्वृतश्चन्द्रमा
विद्युन्नीचकुलोद्गतेव युवतिर्नैकत्र संतिष्ठते ॥ १४ ॥

वसन्तसेना—भाव सुट्ठु दे भणिदम् । [भाव सुष्ठु ते भणितम् ।] एषा हि

मूढ निरन्तरपयोधरया मयैव
कान्तः सहाभिरमते यदि किं तवात्र ।
मां गर्जितैरपि मुहुर्विनिवारयन्ती
मार्गं रुणद्धि कुपितेव निशासपत्नी ॥ १५ ॥

Vasantasenā, see, see—

The clouds, with [their] round forms hanging down on the peaks of mountains and imitating the hearts of loving ladies separated [from their lovers], are thundering on; by the peacocks flying up all of a sudden at whose roar, is the sky being fanned as though by fans set with jewels. (13)

And further,

The frogs struck by the showers are drinking the water, with [their] faces moistened with mud; the peacock full of passion is giving free vent to [his] throat; the Nīpa [tree] appears like a lamp; the moon is enveloped by the clouds, like renunciation by people who bring disgrace on [their] families; [and] the lightning like a young woman born of a low family does not stay at one place! (14)

Vasantasenā :—Bhāva, you have well remarked. For, this night-co-wife is obstructing [my] path as though angry [with me], repeatedly warding me off even with shoutings [as though saying] 'Simpleton! If the lover sports with me alone possessed of dense clouds [also, breasts], what [have] you [to do] here?' (15)

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[१] गर्जितैरिति ।

विटः—भवतु । एवं तावत् । उपालभ्यतां तावदियम् ।

वसन्तसेना—भाव किमनया स्त्रीस्वभावदुर्विदग्धयोपालब्धया । पश्यतु भावः ।

मेघा वर्षन्तु गर्जन्तु मुञ्चन्त्वशनिमेव वा ।
गणयन्ति न शीतोष्णं रमणाभिमुखाः स्त्रियः ॥ १६ ॥

विटः—वसन्तसेने पश्य पश्य । अयमपरः

पवनचपलवेगः स्थूलधाराशरौघः arrows
स्तनितपटहनादः स्पष्टविद्युत्पताकः ।
हरति करसमूहं खे शशाङ्कस्य मेघो
नृप इव पुरमध्ये मन्दवीर्यस्य शत्रोः ॥ १७ ॥

E

Explain,

वसन्तसेना—एव्वं ण्णेदम् । ता कधं एसो अवरो । [एवं न्विदम् । तत्कथमेषोऽपरः ।]

एतैरेव यदा गजेन्द्रमलिनैराध्मातलम्बोदरै-
र्गर्जद्भिः सतडिद्बलाकशबलैर्मेघैः सशल्यं मनः ।

Viṭa :—Well, [it is] just so. Let her be scolded then.

Vasantasenā :—Bhāva, what [is the use of] scolding her who is foolishly puffed up in accordance with the nature of women? Note [this], Bhāva.

Let the clouds shower forth, thunder on, or hurl down the thunder-bolt itself; women [bent on] going to [their] lovers count not cold or heat! (16)

Viṭa :—Vasantasenā, see, see. Here [is] another cloud with [his] speed rapid owing to the wind [also, with movements rapid like the wind], with a stream of arrows in the form of big showers [also....like big showers], with the thundering sound as the noise of the drums [also, with the noise of drums, like thunder], with flags in the form of lightning, seen distinctly [also, flags like lightning-flashes],—carries off in the sky the assemblage of rays [also, large amounts of tribute], of the moon, like a king in the heart of the city, of an enemy of weak prowess! (17)

Vasantasenā :—It [is] indeed so. But how this another, when the mind is [already] suffering terribly [lit. pierced with darts] by these clouds themselves, dark like lordly elephants, with [their] interiors bloated and hanging down, thundering forth [and] variegated with cranes with lightning

तत्किं प्रोषितभर्तृवध्यपटहो हा हा हताशो बकः
प्रावृट् प्रावृडिति ब्रवीति शठधीः क्षारं क्षते प्रक्षिपन् ॥ १८ ॥

विटः—वसन्तसेने एवमेतत् । इदमपरं पश्य ।

बलाकापाण्डुरोष्णीषं विद्युदुत्क्षिप्तचामरम् ।
मत्तवारणसारूप्यं कर्तुकामामिवाम्बरम् ॥ १९ ॥

वसन्तसेना—भाव पेक्ख पेक्ख । [भाव पश्य पश्य ।]

एतैरार्द्रतमालपत्रमलिनैरापीतसूर्यं नभो
वल्मीकाः शरताडिता इव गजाः सीदन्ति धाराहताः ।
विद्युत्काञ्चनदीपिकेव रचिता प्रासादसंचारिणी
ज्योत्स्ना दुर्बलभर्तृकेव वनिता प्रोत्सार्य मेघैर्हृता ॥ २० ॥

विटः—वसन्तसेने पश्य पश्य ।

एते हि विद्युद्गुणबद्धकक्षा गजा इवान्योन्यमभिद्रवन्तः ।
शक्राज्ञया वारिधराः सधारा गां रूप्यरज्ज्वेव समुद्धरान्ति ॥ २१ ॥

[flashes], accursed crane—Alas ! Alas !—of roguish mind, [a veritable] drum announcing the death of ladies whose husbands have gone on a journey, is then shouting [or, saying] 'Rain, rain', throwing salt on the wound [or, adding insult to injury] ! (18)

Viṭa :—Vasantasenā, it [is] so. Look at this another [phenomenon]—

The sky [is] as though desirous of securing resemblance with an intoxicated elephant, with a white turban in the form of [also, like] female cranes, and waved Cāmaras in the form of [also, like] lightning [flashes]. (19)

Vasantasenā :—Bhāva, see, see.

The sky has the sun drunk up [that is, obscured] completely by these [clouds] dark like wet Tamāla leaves ; ant-hills like elephants struck down by arrows, are sinking down, beaten by the showers ; the lightning, like a golden torch, has been planned to scour about the palaces ; the moon-light like a woman having an impotent husband, has been forcibly carried off by the clouds ! (20)

Viṭa :—Vasantasenā, see, see.

These clouds indeed, rushing on against one another like elephants, with [their] sides [also, armpits] girded by the ropes [also, chains] in the form of [also, like] lightning, with showers [of water pouring down] are as though lifting up the earth, at Indra's command, with silver ropes ! (21)

धरती अपन[illegible] नहीं इसीलिए
क्रोधा से आकर मणिमय बाणों से विद्ध कर रहे हैं।

अपि च पश्य

तेज बहती हुई हवा के कारण
लगातार चलने वाले →
बिजली के पंखों वाले

महावाताध्मातैर्महिषकुलनीलैर्जलधरै-
श्चलैर्विद्युत्पक्षैर्जलधिभिरिवान्तःप्रचलितैः ।
इयं गन्धोद्दामा नवहरितशष्पाङ्कुरवती
धरा धारापातैर्मणिमयशरैर्भिद्यत इव ॥ २२ ॥

वसन्तसेना—भाव एसो अवरो [भाव एषोऽपरः]

उड़कर मिलना,
बलाका, बगुला (स्त्री)

दिशाओं को अंजन से काला
करते हुए।

एह्येहीति शिखण्डिनां पटुतरं केकाभिराक्रन्दितः
प्रोड्डीयेव बलाकया सरभसं सोत्कण्ठमालिङ्गितः ।
हंसैरुज्झितपङ्कजैरतितरां सोद्वेगमुद्वीक्षितः
कुर्वन्नञ्जनमेचका इव दिशो मेघः समुत्तिष्ठति ॥ २३ ॥

dark coloured अञ्जनेन मेचकाः

विटः—एवमेतत् । तथा हि पश्य ।

निष्पन्दीकृतपद्मषण्डनयनं नष्टक्षपावासरं
विद्युद्भिः क्षणनष्टदृष्टतिमिरं प्रच्छादिताशामुखम् ।

And see further—

By the clouds, bloated up [or, massed together] by the hurricane, dark [-coloured] like a herd of buffaloes, [constantly] on the move, with wings in the form of lightning, as though with seas [of water] rolling about inside, is this earth of [or, giving forth] a strong odour, and having shoots of fresh green grass [grown about], pierced through with the falling showers as though with jewelled arrows ! (22)

Vasantasenā :—Bhāva, here [is] another

cloud rising up, called out [or, greeted] loudly with cries of peacocks, saying 'Come, come,' as though embraced impetuously and passionately by the female cranes flying up, looked at with very great dejection by the swans leaving off the lotuses, [and] rendering the quarters as though dark-coloured with collyrium. (23)

Viṭa :—It [is] so. Thus see—

Possessed of eyes in the form of the multitude of lotuses rendered motionless, with the [distinction between] night and day lost, with the darkness now [or, momentarily] seen, now lost to view owing to the lightning flashes, with the

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१ समुत्तिष्ठते ।

subject

निश्चेष्टं स्वपितीव संप्रति पयोधारागृहान्तर्गतं
स्फीताम्भोधरधामनैकजलदच्छत्रापिधानं जगत् ॥ २४ ॥

वसन्तसेना—भाव एव्वं ण्णेदम् । ता पेक्ख पेक्ख । [भाव एवं न्विदम् । तत्पश्य पश्य ।]

गता नाशं तारा उपकृतमसाधाविव जने
वियुक्ताः कान्तेन स्त्रिय इव न राजन्ति ककुभः । दिशायें
प्रकामान्तस्तप्तं त्रिदशपतिशस्त्रस्य शिखिना इन्द्र
द्रवीभूतं मन्ये पतति जलरूपेण गगनम् ॥ ②⑤ ॥

त्रिदशाः देवता
तृतीया यौवनाख्या
दशा. येषाम्
or who are
thirty or thirty
three in number
आठ वसु
ग्यारह रुद्र
बारह आदित्य
… इन्द्र प्रजापति

आपि च पश्य

उन्नमति नमति वर्षति गर्जति मेघः करोति तिमिरौघम् ।
नयी नयी धनी हुई, प्रथमश्रीरिव पुरुषः करोति रूपाण्यनेकानि ॥ २६ ॥

विटः—एवमेतत् ।

हंसी का एक सफेद उज्ज्वल बताया गया है

विद्युद्भिर्ज्वलतीव संविहसतीवोच्चैर्बलाकाशतै-
र्माहेन्द्रेण विवल्गतीव धनुषा धारांशरोद्गारिणा ।

faces of the quarters covered up all round, the world now is as though sleeping without any movement, lying within the shower-house of water, with the umbrella-like canopy of many a cloud in the expansive cloud-abode [that is, the sky]. (24)

Vasantasenā :—Bhāva, it [is] indeed so. So, see, see—

The stars have vanished away like an obligation in the case of a bad man; the quarters shine not like women separated from [their] husbands; I think that the sky is falling down in the form of water, heated up intensely within by the fire of the weapon of the Lord of the gods, [and] turned into liquid. (25)

And see again—

The cloud rises up, bends down, showers forth, thunders, produces a mass of darkness—like a man who has secured wealth for the first time [or, once in a while] [it] is taking to many forms [or, shapes]. (26)

Viṭa:—It [is] so.

The sky is, as though blazing up owing to lightning-flashes, as though laughing boisterously owing to hundreds of female cranes, as though galloping about owing to Indra's rain-bow discharging arrows in the form of showers, as

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१ धाराशतो... ।

धरती अपना धन वैभव छिपा कर रखती है दिखाती नहीं इसीलिए
क्रोध मे आकर मणिमय बाणों से बिंध कर रहा है ।

अपि च पश्य

तेज बहती हुई हवा के कारण
लगातार चलने वाले →
बिजली के पंखों वाले

महावाताध्मातैर्महिषकुलनीलैर्जलधरै-
श्चलैर्विद्युत्पक्षैर्जलधिभिरिवान्तःप्रचलितैः ।
इयं गन्धोद्दामा नवहरितशष्पाङ्कुरवती
धरा धारापातैर्मणिमयशरैर्भिद्यत इव ॥ २२ ॥

वसन्तसेना—भाव एसो अवरो [भाव एषोऽपरः]

उड़ कर मिलना,
बलाका, बगुला (स्त्री)
दिशाओं को अंजन से काला
करते हुए ।

एह्येहीति शिखण्डिनां पटुतरं केकाभिराक्रन्दितः
प्रोड्डीयेव बलाकया सरभसं सोत्कण्ठमालिङ्गितः ।
हंसैरुज्झितपङ्कजैरतितरां सोद्वेगमुद्वीक्षितः
कुर्वन्नञ्जनमेचका इव दिशो मेघः समुत्तिष्ठति[1] ॥ २३ ॥

dark coloured
अञ्जनेन मेचकाः

विटः—एवमेतत् । तथा हि पश्य ।

निष्पन्दीकृतपद्मषण्डनयनं नष्टक्षपावासरं
विद्युद्भिः क्षणनष्टदृष्टतिमिरं प्रच्छादिताशामुखम् ।

And see further—

By the clouds, bloated up [or, massed together] by the hurricane, dark [-coloured] like a herd of buffaloes, [constantly] on the move, with wings in the form of lightning, as though with seas [of water] rolling about inside, is this earth of [or, giving forth] a strong odour, and having shoots of fresh green grass [grown about], pierced through with the falling showers as though with jewelled arrows ! (22)

Vasantasenā :—Bhāva, here [is] another

cloud rising up, called out [or, greeted] loudly with cries of peacocks, saying 'Come, come,' as though embraced impetuously and passionately by the female cranes flying up, looked at with very great dejection by the swans leaving off the lotuses, [and] rendering the quarters as though dark-coloured with collyrium. (23)

Viṭa :—It [is] so. Thus see—

Possessed of eyes in the form of the multitude of lotuses rendered motionless, with the [distinction between] night and day lost, with the darkness now [or, momentarily] seen, now lost to view owing to the lightning flashes, with the

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[1] समुत्तिष्ठते ।

यदि गर्जति वारिधरो गर्जतु तन्नाम निष्ठुराः पुरुषाः ।
अयि विद्युत्प्रमदानां त्वमपि च दुःखं न जानासि ॥ ३२ ॥

विटः—भवति अलमलमुपालम्भेन । उपकारिणी तवेयम् ।

ऐरावतोरसि चलेव सुवर्णरज्जुः
शैलस्य मूर्ध्नि निहितेव सिता पताका ।
आखण्डलस्य भवनोदरदीपिकेय-
माख्याति ते प्रियतमस्य हि संनिवेशम् ॥ ३३ ॥ abode

वसन्तसेना—भाव एव्वं । तं ज्जेव एदं गेहम् । [भाव एवम् । तदेवैतद्गेहम् ।]

विटः—सकलकलाभिज्ञाया न किंचिदिह तवोपदेष्टव्यमस्ति । तथापि स्नेहः प्रलापयति । अत्र प्रविश्य कोपोऽत्यन्तं न कर्तव्यः ।

यदि कुप्यासि नास्ति रतिः कोपेन विनाथवा कुतः कामः ।
कुप्य च कोपय च त्वं प्रसीद च त्वं प्रसादय च कान्तम् ॥३४॥

भवतु । एवं तावत् । भो भोः निवेद्यतामार्यचारुदत्ताय ।

If the cloud thunders on, let [him] thunder on; for, men [are] indeed hard-hearted [or, cruel]. [But] O lightning, you too [strangely enough, although a woman] do not cognise the grief [or, agony] of young women ! (32)

Viṭa :—Madam, enough, enough of [this] scolding ! This one is [indeed] obliging you !

For, like a dangling silver chain on the chest of [the elephant] Airāvata, like a white flag planted on the peak [lit. head] of a mountain, [this lightning] the torch inside the mansion of Indra, is telling [or, pointing out to] you the residence of your lover [greatly beloved of you] ! (33)

Vasantasenā :—Bhāva, right ; this [is] the same house.

Viṭa :—There is nothing that needs to be offered as advice in this matter to you who are an expert in all arts. Still affection [or, regard for you] makes [me] speak out. On entering here, anger should not be shown too much.

If you are angry, there can be no [real] enjoyment ; on the other hand, whence [real] love without anger ? [So] be angry and make [him] angry too ; [later on] be you pacified and at the same time pacify you [your] lover as well ! (34)

Well, that would do. Oh, oh, let [this] be communicated to the noble Cārudatta—

एषा फुल्लकदम्बनीपसुरभौ काले घनोद्भासिते
कान्तस्यालयमागता समदना हृष्टा जलार्द्रालका ।
विद्युद्वारिदगर्जितैः सचकिता त्वद्दर्शनाकाङ्क्षिणी
पादौ नूपुरलग्नकर्दमधरौ प्रक्षालयन्ती स्थिता ॥ ३५ ॥

चारुदत्तः—(आकर्ण्य) वयस्य ज्ञायतां किमेतदिति ।

विदूषकः—जं भवं आणवेदि । (वसन्तसेनामुपगम्य सादरम्) सोत्थि भोदीए । [यद्भवानाज्ञापयति । ...स्वस्ति भवत्यै ।]

वसन्तसेना—अज्ज वन्दामि । साअदं अज्जस्स । (विटं प्रति) भाव एसा छत्तधारिआ भावस्स ज्जेव भोदु । [आर्य वन्दे । स्वागतमार्यस्य । ...भाव एषा छत्रधारिका भावस्यैव भवतु ।]

विटः—(स्वगतम्) अनेनोपायेन निपुणं प्रेषितोऽस्मि । (प्रकाशम्) एवं भवतु । भवति वसन्तसेने

, धोखा, कपट, झूठ

साटोपकूटकपटानृतजन्मभूमेः
शाठ्यात्मकस्य रतिकेलिकृतालयस्य ।
वेश्यापणस्य सुरतोत्सवसंग्रहस्य
दाक्षिण्यपण्यसुखनिष्क्रयसिद्धिरस्तु ॥ ३६ ॥

Love house

बिना किसी कठिनाई के

(इति निष्क्रान्तो विटः)

Here, at [this] time fragrant with the Kadamba and Nipa [trees] in blossom [and] gleaming with clouds, has this one come to the abode of [her] lover, full of love, rejoicing, with [her] curly hair wet with water, [and she] is [there] washing [her] feet bearing mud sticking to the anklets, frightened by the thunderings of clouds and lightning [and] longing for your sight ! (35)

Cārudatta :—(*Listening*) Friend, find out what this [is].

Vidūṣaka :—As you command. (*Approaching* Vasantasenā, *respectfully*) Welfare to your ladyship !

Vasantasenā :—Sir, I salute [you]. Welcome, sir ! (*To* Viṭa) Bhāva, let this umbrella-bearer be for you alone !

Viṭa :—(*To himself*) I have been cleverly sent away by this method ! (*Aloud*) Let it be thus. Lady Vasantasenā !

Let there be easy success in [or, accomplishment of] the sale, with courtesy for [its] price, of the store of amorous festivities in the market for a harlot's profession [which is] the birth-place of arrogance, deceit, fraud and falsehood, constituted of roguery, [and] the abode where love-sports are enjoyed ! (36)

[*Exit* Viṭa

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१ वेश्याजनस्य । २ सुख ।

वसन्तसेना—अज्ज मित्तेअ कहिं तुम्हाणं जूदिअरो। [आर्य मैत्रेय कुत्र युष्माकं द्यूतकरः ।]

विदूषकः—(स्वगतम्) ही ही भो जूदिअरो त्ति भणन्तीए अलंकिदो पिअवअस्सो। (प्रकाशम्) भोदि एसो क्खु सुक्खरुक्खवाडिआए । [आश्चर्यं भोः द्यूतकर इति भणन्त्यालंकृतः प्रियवयस्यः। ...भवति एष खलु शुष्कवृक्षवाटिकायाम्।]

वसन्तसेना—अज्ज का तुम्हाणं सुक्खरुक्खवाडिआ वुच्चदि । [आर्य का युष्माकं शुष्कवृक्षवाटिकोच्यते ।]

विदूषकः—भोदि जहिं ण खाईअदि ण पीईअदि । [भवति यत्र न खाद्यते न पीयते ।]

(वसन्तसेना स्मितं करोति)

विदूषकः—ता पविसदु भोदी । [तस्मात्प्रविशतु भवती ।]

वसन्तसेना—(जनान्तिकम्) एत्थ पविसिअ किं मए भणिदव्वम् । [अत्र प्रविश्य किं मया भणितव्यम् ।]

चेटी—जूदिअर अवि सुहो दे पदोसो त्ति । [द्यूतकर अपि सुखस्ते प्रदोष इति ।]

वसन्तसेना—अवि पारइस्सम् । [अपि पारयिष्यामि ।]

चेटी—अवसरो ज्जेव पारइस्सदि । [अवसर एव पारयिष्यति ।]

विदूषकः—पविसदु भोदी । [प्रविशतु भवती ।]

Vasantasenā :—Noble Maitreya, where [is] your gambler ?

Vidūṣaka :—(*To himself*) Ha ! Ha ! Oh ! In addressing [him] as a gambler, [my] dear friend has been [really] adorned [that is, commended] by her. (*Aloud*) Madam, here [is he] indeed in the dry grove of trees !

Vasantasenā :—Sir, what [is that] dry grove of trees of yours, so called ?

Vidūṣaka :—Madam, where nothing can be eaten or drunk.

[Vasantasenā *indulges in a smile*

Vidūṣaka :—So, let Madam enter.

Vasantasenā :—(*Aside*) On entering, what should be said by me here ?

Ceṭī :—Gambler, [is] the evening delightful for you ?

Vasantasenā :—Shall I have the courage [to say this] ?

Ceṭī :—The occasion itself will give [you] courage.

Vidūṣaka :—Let Madam enter.

वसन्तसेना—(प्रविश्योपसृत्य च । पुष्पैस्ताडयन्ती) अइ जूदिअर अवि सुहो दे पदोसो । [अयि द्यूतकर अपि सुखस्ते प्रदोषः ।]

२१ **चारुदत्तः**—(अवलोक्य) अये वसन्तसेना प्राप्ता । (सहर्षमुत्थाय) अयि प्रिये

सदा प्रदोषो मम याति जाग्रतः
सदा च मे निश्वसतो गता निशा ।
त्वया समेतस्य विशाललोचने
ममाद्य शोकान्तकरः प्रदोषकः ॥ ३७ ॥

तत्स्वागतं भवत्यै । इदमासनम् । अत्रोपविश्यताम् ।

विदूषकः—इदं आसणम् । उवविसदु भोदी । [इदमासनम् । उपविशतु
३ भवती ।]

(वसन्तसेनासीना । ततः सर्वे उपविशन्ति)

चारुदत्तः—वयस्य पश्य पश्य ।

वर्षोदकमुद्गिरता श्रवणान्तविलम्बिना कदम्बेन ।
एकः स्तनोऽभिषिक्तो नृपसुत इव यौवराज्यस्थः ॥ ३८ ॥

तद्वयस्य क्लिन्ने वाससी वसन्तसेनायाः । अन्ये प्रधानवाससी समुपनीयेतामिति ।

Vasantasenā :—(*Entering and approaching, striking with flowers*) O gambler, [is] the evening delightful for you ?

Cārudatta :—(*Observing*) Oh, Vasantasenā has come ! (*Rising up, in joy*) O beloved,

For me, the evening always passes in being awake, and for me, the night too has always gone by in sighing [heavily] ; for me united with you to-day, [O] long-eyed one, the evening [would be] the ender of [my] grief !

So welfare to Madam ! Here [is] the seat ! Pray, take a seat here.

Vidūṣaka :—Here [is] the seat, pray, sit down, Madam.

[Vasantasenā *is seated, then all sit down*

Cārudatta :—Friend, see, see—

By the Kadamba [flower] hanging down the end of [her] ear and dropping down rain-water, is one breast [of hers] sprinkled over, like a Prince occupying the position of a Heir-apparent. (38)

So, friend, Vasantasenā's [two] garments have become wet ; let other high-class garments be brought [for her use].

विदूषकः—जं भवं आणवेदि । [यद्भवानाज्ञापयति ।]

चेटी—अज्ज मित्तेअ चिट्ठ तुमम् । अहं ज्जेव अज्जअं सुस्सूसइस्सम् । [आर्य मैत्रेय तिष्ठ त्वम् । अहमेवार्यां शुश्रूषयिष्यामि ।] (तथा करोति)

विदूषकः—(अपवारितकेन) भो वअस्स पुच्छामि दाव तत्थभोदिं किंपि । [भो वयस्य पृच्छामि तावत्तत्रभवतीं किमपि ।]

चारुदत्तः—एवं क्रियताम् ।

विदूषकः—(प्रकाशम्) अथ किंणिमित्तं उण ईदिसे पणट्ठचन्दालोए दुद्दिणअन्धआरे आअदा भोदी । [अथ किंनिमित्तं पुनरीदृशे प्रनष्टचन्द्रालोके दुर्दिनान्धकार आगता भवती ।]

चेटी—अज्जए उजुओ बम्हणो । [आर्ये ऋजुको ब्राह्मणः ।]

वसन्तसेना—णं णिउणोत्ति भणाहि । [ननु निपुण इति भण ।]

चेटी—एसा क्खु अज्जआ एव्वं पुच्छिदुं आअदा—केत्तिअं ताए रअणावलीए मुल्लं त्ति । [एषा खल्वार्या एवं प्रष्टुमागता—कियत्तस्या रत्नावल्या मूल्यम् इति ।]

विदूषकः—(जनान्तिकम्) भो भणिदं मए जधा अप्पमुल्ला रअणावली बहुमुल्लं सुवण्णभण्डअम् । ण परितुट्ठा । अवरं मग्गिदुं आअदा । [भोः भणितं

Vidūṣaka :—As you command.

Ceṭī :—Noble Maitreya, do you stay. I myself shall be doing [the necessary] service to Madam. [*Does accordingly*

Vidūṣaka :—(*Aside*) O friend, I shall just ask something to her ladyship

Cārudatta :—Let this be done.

Vidūṣaka :—(*Aloud*) Now, for what reason again has her ladyship come in such cloudy-day-darkness with the moon-light gone away ?

Ceṭī :—Madam, the Brāhmaṇa [is too] straightforward.

Vasantasenā :—I say, [rather] say 'shrewd.'

Ceṭī :—This [our] Madam indeed has come to ask this—'How much [is] the price of that jewel-necklace ?'

Vidūṣaka :—(*Aside*) Oh, I did [already] say viz.'—the jewel-necklace [is] of small value, the bunch of gold ornaments

मया यथाल्पमूल्या रत्नावली बहुमूल्यं सुवर्णभाण्डम् । न परितुष्टा । अपरं याचितुमागता ।]

चेटी—सा क्खु अज्जआए अत्तणकेरकेत्ति भणिअ जूदे हारिदा । सो अ सहिओ राअवत्थाहारी ण जाणीअदि कहिं गदो त्ति । [सा खल्वार्यया आत्मीयेति भणित्वा द्यूते हारिता । स च सभिको राजवार्ताहारी न ज्ञायते कुत्र गत इति।]

विदूषकः—भोदि मन्तिदं ज्जेव मन्तीअदि । [भवति मन्त्रितमेव मन्त्यते।]

चेटी—जाव सो अण्णेसीअदि ताव एदं ज्जेव गेण्ह सुवण्णभण्डअम् । [यावत्सोऽन्विष्यते तावदिदमेव गृहाण सुवर्णभाण्डम् ।] (इति दर्शयति)

(विदूषको विचारयति)

चेटी—अदिमेत्तं अज्जो णिज्झाअदि । ता किं दिट्ठपुव्वो दे । [अतिमात्रमार्यो निध्यायति । तत्किं दृष्टपूर्वं ते ।]

विदूषकः—भोदि सिप्पकुसलदाए ओबन्धेदि दिट्ठिम् । [भवति शिल्पकुशलतयावबध्नाति दृष्टिम् ।]

चेटी—अज्ज वञ्चिदोसि दिट्ठीए । तं ज्जेव एदं सुवण्णभण्डअम् । [आर्य वञ्चितोऽसि दृष्ट्या । तदेवेदं सुवर्णभाण्डम् ।]

[was] of great value—[so] not quite satisfied, she has come to demand [or, beg] more.'

Ceṭī :—That [jewel-necklace] indeed was gambled away by Madam at play, saying [that is, thinking] that it belonged to herself ; and no one knows [lit. it is not known] where that Sabhika going on king's errand has gone.

Vidūṣaka :—Lady, [by you] is being uttered simply what had been uttered [by me before] !

Ceṭī :—While he is being searched for, take this bunch of gold ornaments itself for the time being.

[*Shows it* ; Vidūṣaka *is absorbed in thought*

Ceṭī :—The noble one is gazing [at it] very intently. Is it then [something] seen before by you ?

Vidūṣaka :—Lady, it attracts [my] sight owing to the skill of craftsmanship.

Ceṭī :—Sir, you are deceived by [your] sight This [is] the same bunch of gold ornaments !

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१ अतिमात्रमार्या ।

विदूषकः—(सहर्षम्) भो वअस्स तं ज्जेव एदं सुवण्णभण्डअम् जं अम्हाणं गेहे चोरेहिं अवहिदम् । [भो वयस्य तदेवेदं सुवर्णभाण्डम् यदस्माकं गृहे चौरैरपहृतम् ।]

चारुदत्तः—वयस्य

> योऽस्माभिश्चिन्तितो व्याजः कर्तुं न्यासप्रतिक्रियाम् ।
> स एव प्रस्तुतोऽस्माकं किं तु सत्यं विडम्बना ॥ ३९ ॥

विदूषकः—भो वअस्स सच्चं सवामि बम्हणेण । [भो वयस्य सत्यं शपे ब्राह्मण्येन ।]

चारुदत्तः—प्रियं नः प्रियम् ।

विदूषकः—(जनान्तिकम्) भो पुच्छामि णं कुदो एदं समासादिदं त्ति । [भोः पृच्छामि ननु कुत इदं समासादितमिति ।]

चारुदत्तः—को दोषः ।

विदूषकः—(चेट्याः कर्णे) एव्वं विअ । [एवमिव ।]

चेटी—(विदूषकस्य कर्णे) एव्वं विअ । [एवमिव ।]

चारुदत्तः—किमिदं कथ्यते । किं वयं बाह्याः ।

विदूषकः—(चारुदत्तस्य कर्णे) एव्वं विअ । [एवमिव ।]

Vidūṣaka :—(*With joy*) O friend, this [is] the same bunch of gold ornaments which had been carried off by thieves from our house !

Cārudatta :—Friend,

The same trick that was thought of by us to accomplish the return of the deposit, has been put into operation [or, started] regarding us ; but [is this] a fact [or, just] mockery ? (39)

Vidūṣaka :—O friend, [it is] a fact ; I swear by [my] Brāhmaṇa-hood !

Cārudatta :—[It is all] very agreeable to us, very agreeable !

Vidūṣaka :—(*Aside*) Oh, I shall ask—whence possibly has this been secured ?

Cārudatta :—What harm [is there in asking this] ?

Vidūṣaka :—(*In* Ceṭī's *ear*) Like this ?

Ceṭī :—(*In* Vidūṣaka's *ear*) Like this.

Cārudatta :—What [is] this [that is] being told ? [Are] we outsiders [not entitled to know what is going on] ?

Vidūṣaka :—(*In* Cārudatta's *ear*) Like this.

चारुदत्तः—भद्रे सत्यं तदेवेदं सुवर्णभाण्डम् ।

चेटी—अज्ज अध इं । [आर्य अथ किम् ।]

चारुदत्तः—भद्रे न कदाचित्प्रियनिवेदनं निष्फलीकृतं मया । तद्गृह्यतां पारितोषिकमिदमङ्गुलीयकम् । (इत्यनङ्गुलीयकं हस्तमवलोक्य लज्जां नाटयति)

वसन्तसेना—(आत्मगतम्) अदो ज्जेव कामीअसि । [अत एव काम्यसे ।]

चारुदत्तः—(जनान्तिकम्) भोः कष्टम् ।

धनैर्वियुक्तस्य नरस्य लोके किं जीवितेनादित एव तावत् ।
यस्य प्रतीकारनिरर्थकत्वात्कोपप्रसादा विफलीभवन्ति ॥ ४० ॥

अपि च पक्षविकलश्च पक्षी शुष्कश्च तरुः सरश्च जलहीनम् ।
सर्पश्चोद्धृतदंष्ट्रस्तुल्यं लोके दरिद्रश्च ॥ ४१ ॥

अपि च शून्यैर्गृहैः खलु समाः पुरुषा दरिद्राः
कूपैश्च तोयरहितैस्तरुभिश्च शीर्णैः ।

Cārudatta :—Good lady, [is it] true that this [is] the same bunch of gold ornaments ?

Ceṭī :—Sir, just so.

Cārudatta :—Good lady, by me has not at any time been rendered fruitless a welcome communication ! So, please take this ring as a reward.

[*On seeing the hand bereft of the ring, gesticulates shame*

Vasantasenā :—(*To herself*) [It is] for this very reason that you are loved [by me] !

Cārudatta :—(*Aside*) Oh ! Alas !

What is the use of life itself, to begin with, in the world, to a man bereft of riches, whose anger and favour are rendered futile, owing to [their] being useless for [the purpose of] counter-acting ? (40)

And further,

A bird deprived of [or, mutilated in] wings, and a tree dried up, and a lake void of water, and a serpent with [its] fangs taken out—[all these] and a poor man [are of] equal [status or importance] in the world. (41)

And further,

Poor people indeed [are] equal to houses unoccupied, wells void of water and trees shattered down, in that the occasions

यद्दृष्टपूर्वजनसंगमविस्मृताना-
मेवं भवन्ति विफलाः परितोषकालाः ॥ ४२ ॥

विदूषकः—भो अलं अदिमेत्तं संतप्पिदेण। (प्रकाशं सपरिहासम्) भोदि समप्पीअदु ममकेरिआ ण्हाणसाडिआ। [भोः अलमतिमात्रं संतप्तेन।...भवति समर्प्यतां मम स्नानशाटिका।] ३

वसन्तसेना—अज्ज चारुदत्त जुत्तं णेदं इमाए रअणावलीए इमं जणं तुलइदुम्। [आर्य चारुदत्त युक्तं नेदमनया रत्नावल्या इमं जनं तुलयितुम्।]

चारुदत्तः—(सविलक्षस्मितम्) वसन्तसेने पश्य पश्य ६

कः श्रद्धास्यति भूतार्थं सर्वो मां तूलयिष्यति।
शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता ॥ ४३ ॥

विदूषकः—हञ्जे किं भोदीए इध ज्जेव सुविदव्वम्। [चेटि किं भवत्या इहैव स्वप्तव्यम्।]

चेटी—(विहस्य) अज्ज मित्तेअ अदिमेत्तं दाणिं उज्जुअं अत्ताणअं दंसेसि। [आर्यमैत्रेय अतिमात्रमिदानीमृजुकमात्मानं दर्शयसि।] ३

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of gratification become thus futile for them who forget [their real state in the joy caused] by the union with persons seen before ! (42)

Vidūṣaka :—Oh, enough of being tormented too much. (*Aloud, with a laugh*) Lady, let my own bath-towel be returned !

Vasantasenā :—Noble Cārudatta, it· [was] not proper to treat me [lit. this person] lightly by [the offer of] this jewel-necklace [as a substitute for the stolen gold ornaments, implying thereby that I cared so much for wealth only].

Cārudatta :—(*With embarrassed smile*) Vasantasenā, see, see.

Who would be believing in the real state of things ? Every one would look down upon me. For, in this world, poverty void of [all] dignity [or exploit] is fit to be suspected [of any crime] ! (43)

Vidūṣaka :—Ceṭī, have you got [or, are you going] to sleep in this very place ?

Ceṭī :—(*Laughing*) Noble Maitreya, you are *now* showing yourself to be exceedingly straight-forward !

विदूषकः—भो वअस्स एसो क्खु ओसारअन्तो विअ सुहोवविट्ठं जणं पुणोवि वित्थारिवारिधाराहिं पवुट्ठो पज्जण्णो । [भो वयस्य एष खल्वपसारयन्निव सुखोपविष्टं जनं पुनरपि विस्तारिवारिधाराभिः प्रवृष्टः पर्जन्यः ।]

चारुदत्तः—सम्यगाह भवान् ।

अमूर्हि भित्त्वा जलदान्तराणि पङ्कान्तराणीव मृणालसूच्यः ।
पतन्ति चन्द्रव्यसनाद्विमुक्ता दिवोऽश्रुधारा इव वारिधाराः ॥ ४४ ॥

अपि च धाराभिरार्यजनचित्तसुनिर्मलाभि-
कठोर, भय उत्पन्न करने वाले
श्चण्डाभिरर्जुनशरप्रातिकर्कशाभिः ।
मेघाः स्रवन्ति बलदेवपटप्रकाशाः
मेघ बलदेव के चमकते हुए आंचल के समान [illegible] मोती लुटाते हुए)
शक्रस्य मौक्तिकनिधानमिवोद्गिरन्तः ॥ ४५ ॥

प्रिये पश्य पश्य

[illegible]
एतैः पिष्टतमालवर्णकनिभैरालिप्तमम्भोधरैः
संसक्तैरुपवीजितं सुरभिभिः शीतैः प्रदोषानिलैः ।

Vidūṣaka:—O friend! Here is indeed showering forth rain once again in extensive showers of water, as though driving away persons comfortably seated.

Cārudatta:—You have well remarked.

For, here are falling, on breaking through the interiors of clouds, like the pointed ends of lotus-stalks through the intervals of mud, the showers of water, as though the streams of tears shed by the sky on account of the suffering of the moon. (44)

And further,

In showers, exceedingly clear like the minds of honourable persons, terrifying [and] as hard as the arrows of Arjuna, are pouring forth clouds shining like Balarāma's mantle, as though throwing down Indra's pearl-treasure. (45)

Beloved, see, see—

Here this red [also, in love] lightning longing for union with [also, at the advent of] the cloud, and coming on freely [also, of her own accord] is embracing the sky, like a beloved [her] lover—[the sky which is] enveloped with clouds resem-

१७१

एषाम्भोदसमागमप्रणयिनी स्वच्छन्दमभ्यागता
रक्ता कान्तमिवाम्बरं प्रियतमा विद्युत्समालिङ्गति ॥ ४६ ॥

[illegible]

(वसन्तसेना शृङ्गारभावं नाटयन्ती चारुदत्तमालिङ्गति)

चारुदत्तः—(स्पर्शं नाटयन्प्रत्यालिङ्ग्य)

भो मेघ गम्भीरतरं नद त्वं तव प्रसादात्स्मरपीडितं मे।
संस्पर्शरोमाञ्चितजातरागं कदम्बपुष्पत्वमुपैति गात्रम् ॥ ४७ ॥

विदूषकः—दासीए पुत्त दुद्दिण अणज्जो दाणिं सि तुमम् जं अत्तभोदिं विज्जुआए भाआवेसि । [दास्याःपुत्र दुर्दिन अनार्य इदानीमसि त्वम् यदत्रभवतीं विद्युता भीषयसि ।]

चारुदत्तः—वयस्य नार्हस्युपालब्धुम् । बिजली

वर्षशतमस्तु दुर्दिनमविरतधारं शतह्रदा स्फुरतु ।
अस्मद्विधदुर्लभया यदहं प्रियया परिष्वक्तः ॥ ४८ ॥

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bling [in colour] the paint of the crushed Tamāla [leaves] [and] fanned by the cool, fragrant evening breezes in close contact. (46)

[Vasantasenā *gesticulating the sentiment of love embraces* Cārudatta

Cārudatta :—(*Gesticulating the effects of the touch, embracing in return*)

O cloud, thunder you on deeper [still]! Through your favour my body tormented by love, attains to the condition of the Kadamba flowers, with horripilation set in and passion excited on account of the close touch! (47)

Vidūṣaka :—Son of a whore, Rainy day, you [are] now a [veritable] boor, in that you are frightening her ladyship with the lightning.

Cārudatta :—Friend, you should not [lit. do not deserve to] scold [the Durdina like that].

Let the Rainy day with ceaseless showers go on for a hundred years! Let the lightning flash forth; for [I owe to them that] I have been embraced by the beloved difficult to secure by [people] like us! (48)

अपि च । वयस्य

धन्यानि तेषां खलु जीवितानि ये कामिनीनां गृहमागतानाम् ।
आर्द्राणि मेघोदकशीतलानि गात्राणि गात्रेषु परिष्वजन्ते ॥४९॥

प्रिये वसन्तसेने

खंभों की आधार भूत वेदिका अपनी जगह से खिसक गई है।

स्तम्भेषु प्रचलितवेदिसंचयान्तं
शीर्णत्वात्कथमपि धार्यते वितानम् :
एषा च स्फुटितसुधाद्रवानुलेपा-
त्सक्लिन्ना सलिलभरेण चित्रभित्तिः ॥ ५० ॥

[illegible] प्लास्टर उखड़ गया है।

(ऊर्ध्वमवलोक्य) अये इन्द्रधनुः । प्रिये पश्य पश्य

इन्द्र के धनुष रूपी लम्बी ऊपर उठाई गई है

विद्युज्जिह्वेनेदं महेन्द्रचापोच्छ्रितायतभुजेन ।
जलधरविवृद्धहनुना विजृम्भितमिवान्तरीक्षेण ॥ ५१ ॥

तदेहि । अभ्यन्तरमेव प्रविशावः । (इत्युत्थाय परिक्रामति)

And further, friend,

Blessed indeed [are] the lives of those who with [their] bodies [closely] embrace the bodies wet and cool with rain [lit. cloud-] water, of lovely ladies come to [their] house [of their own accord] ! (49)

Beloved Vasantasenā,

The canopy, being tattered, is somehow [or, with great difficulty] supported on the pillars, with the ends of pedestal-masonry being dislocated ; and this painted wall too [is] completely wetted with the down-pour (*bhara*) of water, on account of the plaster-coating being cracked. (50)

(*Looking upwards*) Ah ! The Rain-bow ! Beloved, see, see—

Here is the sky as-though yawning, with [its] tongue in the form of lightning, long uplifted arms in the form of Indra's bow, [and] lengthened chin in the form of the clouds ! (51)

So, come ; let us enter the inside itself [of the house].
[*Rising up, moves about*

ताल पत्रों पर तेजी से गम्भीर ध्वनि सहित जोर की आवाज करते हुए,

तालीषु तारं विटपेषु मन्द्रं शिलासु रूक्षं सलिलेषु चण्डम् ।
संगीतवीणा इव ताड्यमानास्तालानुसारेण पतन्ति धाराः ॥५२॥

वीणाओं की ध्वनि के समान ताल का अनुसरण करती हुई । (इति निष्क्रान्ताः सर्वे)

इति दुर्दिनो नाम पञ्चमोऽङ्कः ।

Sharply on the Tāla leaves, deep-sounding on the branches, harshly on the slabs of stone [and] loudly [or, violently] on the waters, are falling down the showers, like lutes in musical concerts, being struck [or, played upon] in accordance with the keeping of time ! (52)

[*Exeunt omnes*

Here ends the Fifth Act called ' Durdina ' [Rainy Day]

षष्ठोऽङ्कः।

(ततः प्रविशति चेटी)

चेटी--कधं अज्ज वि अज्जआ ण विबुज्झदि। भोदु। पविसिअ पडिबोधइस्सम्। [कथमद्याप्यार्या न विबुध्यते। भवतु। प्रविश्य प्रतिबोधयिष्यामि।]

(इति नाट्येन परिक्रामति)

(ततः प्रविशत्याच्छादितशरीरा प्रसुप्ता वसन्तसेना)

चेटी—(निरूप्य) उत्थेदु उत्थेदु अज्जआ। पभादं संवुत्तम्। [उत्तिष्ठतूत्तिष्ठत्वार्या। प्रभातं संवृत्तम्।]

वसन्तसेना—(प्रतिबुध्य) कधं रत्ति ज्जेव पभादं संवुत्तम्। [कथं रात्रिरेव प्रभातं संवृत्तम्।]

चेटी—अम्हाणं एसो पभादो। अज्जआए उण रत्तिं ज्जेव। [अस्माकमेतत्प्रभातम्। आर्यायाः पुना रात्रिरेव।]

वसन्तसेना—हञ्जे कहिं उण तुम्हाणं जूदिअरो। [चेटि कुत्र पुनर्युष्माकं द्यूतकरः।]

ACT VI

(*Then enter* Ceṭī)

Ceṭī :—What, Madam has not awakened even now! Well, entering [her apartment] I shall awaken [her].

[*Gesticulates walking about*

(*Then is discovered* Vasantasenā, *asleep, with her body covered up*)

Ceṭī :—(*Scrutinising*) Rise up, rise up, Madam. It has dawned [or, morning has come] !

Vasantasenā :—(*Awakening*) What, the night itself has turned into dawn ?

Ceṭī :—To us it [is] dawn; to Madam however [it is] night itself.

Vasantasenā :—Ceṭī, where again [is] your gambler ?

चेटी—अज्जए वड्ढमाणअं समादिसिअ पुप्फकरण्डअं जिण्णुज्जाणं गदो अज्जचारुदत्तो। [आर्ये वर्धमानकं समादिश्य पुष्पकरण्डकं जीर्णोद्यानं गत आर्यचारुदत्तः।]

वसन्तसेना—किं समादिसिअ। [किं समादिश्य।]

चेटी—जोएहि रत्तीए पवहणम् वसन्तसेना गच्छदु त्ति। [योजय रात्रौ प्रवहणम् वसन्तसेना गच्छत्विति।]

वसन्तसेना—हञ्जे कहिं मए गन्तव्वम्। [चेटि कुत्र मया गन्तव्यम्।]

चेटी—अज्जए जहिं चारुदत्तो। [आर्ये यत्र चारुदत्तः।]

वसन्तसेना—(चेटीं परिष्वज्य) हञ्जे सुट्ठु ण णिज्झाइदो रत्तीए। तां अज्ज पच्चक्खं पेक्खिस्सम्। हञ्जे किं पविट्ठा अहं इह अब्भन्तरचदुस्सालअम्। [चेटि सुष्ठु न निध्यातो रात्रौ। तदद्य प्रत्यक्षं प्रेक्षिष्ये। चेटि किं प्रविष्टाहमिहाभ्यन्तरचतुःशालकम्।]

चेटी—ण केवलं अब्भन्तरचदुस्सालअम्। सव्वजणस्स वि हिअअं पविट्ठा। [न केवलमभ्यन्तरचतुःशालकम्। सर्वजनस्यापि हृदयं प्रविष्टा।] //

वसन्तसेना—अवि संतप्पदि चारुदत्तस्स परिअणो। [अपि संतप्यते चारुदत्तस्य परिजनः।]

चेटी—संतप्पिस्सादि। [संतप्स्यते।]

Ceṭī :—Madam, having directed Vardhamānaka, the noble Cārudatta has gone to the old garden Puṣpakaraṇḍaka.

Vasantasenā :—Directing what ?

Ceṭī :—Arrange for the car at [that is, while it is still] night [time], so that Vasantasenā might go.

Vasantasenā :—Ceṭī, where have I to go ?

Ceṭī :—Madam, where Cārudatta [is].

Vasantasenā :—(*Embracing* Ceṭī) Ceṭī, [Cārudatta] was not well gazed at intently [by me] at night. So, to-day I shall directly look at him. Ceṭī, what, have I here entered the inner quadrangle ?

Ceṭī :—Not merely the inner quadrangle ; [you have] entered the hearts as well of all people. //

Vasantasenā :—Are Cārudatta's servants fretting about ?

Ceṭī :—They would be fretting about.

वसन्तसेना—कदा । [कदा ।]

चेटी—जदो अज्जआ गमिस्सदि । [यदार्या गमिष्यति ।]

वसन्तसेना—तदो मए पढमं संतप्पिदव्वम् । (सानुनयम्) हञ्जे गेण्ह एदं रअणावलिम् । मम बहिणिआए अज्जाधूदाए गदुअ समप्पेहि । भणिदव्वं अ—अहं सिरिचारुदत्तस्स गुणणिज्जिदा दासी तदा तुम्हाणं पि । ता एसा तुह ज्जेव कण्ठाहरणं होदु रअणावली । [तदा मया प्रथमं संतप्तव्यम् । ...चेटि गृहाणेमां रत्नावलीम् । मम भगिन्या आर्याधूतायै गत्वा समर्पय। भणितव्यं च—अहं श्रीचारुदत्तस्य गुणनिर्जिता दासी तदा युष्माकमपि । तदेषा तवैव कण्ठाभरणं भवतु रत्नावली ।]

चेटी—अज्जए कुपिस्सदि चारुदत्तो अज्जाए दाव। [आर्ये कोपिष्यति चारुदत्त आर्यायै तावत् ।]

वसन्तसेना—गच्छ । ण कुपिस्सदि । [गच्छ । न कोपिष्यति ।]

चेटी—(गृहीत्वा) जं अज्जआ आणवेदि। (इति निष्क्रम्य पुनः प्रविशति) अज्जए भणादि अज्जा धूदा—अज्जउत्तेण तुम्हाणं पसादीकिदा । ण जुत्तं मम एदं गेण्हिदुम् । अज्जउत्तो ज्जेव मम आहरणविसेसो त्ति जाणादु भोदी। [यदार्याज्ञापयति। ...आर्ये भणत्यार्या धूता—आर्यपुत्रेण युष्माकं प्रसादीकृता। न युक्तं ममैतां ग्रहीतुम् । आर्यपुत्र एव ममाभरणविशेष इति जानातु भवती ।]

(ततः प्रविशति दारकं गृहीत्वा रदनिका)

Vasantasenā :—When ?

Ceṭī :—If Madam would be going.

Vasantasenā :—In that case, I ought to be fretting first. (*Imploringly*) Ceṭī, take this jewel-necklace. Go and [lit. having gone] deliver [it] over to my sister, the noble Dhūtā, and this should be said—'I [am] a slave to the illustrious (*śrī*) Cārudatta, won by [his] virtues, so [I am a slave] to you as well. So, let this jewel-necklace be the neck-ornament for you alone !'

Ceṭī :—Madam, Cārudatta might perhaps get angry with her ladyship !

Vasantasenā :—Go [or, no fear], he would not be angry.

Ceṭī :—(*Taking it*) As Madam commands. (*Going out, re-enters*) Madam, the noble Dhūtā says—'[This jewel-necklace] has been given to you as a favour by my Lord. It [is] not proper for me to take it. My Lord himself [is] my ornament *par excellence*—let Madam understand [this].'

(*Then enter* Radanikā, *taking with her a boy*)

रदनिका—एहि वच्छ सअडिआए कीलम्ह। [एहि वत्स शकटिकया क्रीडावः ।]

दारकः—(सकरुणम्) रदणिए किं मम एदाए मट्टिआसअडिआए। तं ५१
ज्जेव सोवण्णसअडिअं देहि। [रदानिके किं ममैतया मृत्तिकाशकटिकया। तामेव
सौवर्णशकटिकां देहि ।]

रदनिका—(सनिर्वेदं निःश्वस्य) जाद कुदो अम्हाणं सुवण्णववहारो। ५४
तादस्स पुणो वि रिद्धीए सुवण्णसअडिआए कीलिस्ससि। (स्वगतम्) ता जाव
विणोदेमि णम्। अज्जआए वसन्तसेणआए समीवं उवसप्पिस्सम्। (उपसृत्य)
अज्जए पणमामि। [जात कुतोऽस्माकं सुवर्णव्यवहारः। तातस्य पुनरपि ऋद्ध्या ५७
सुवर्णशकटिकया क्रीडिष्यसि ।...तद्यावद्विनोदयाम्येनम्। आर्याया वसन्तसेनायाः
समीपमुपसर्पिष्यामि । ...आर्ये प्रणमामि ।]

वसन्तसेना—रदणिए साअदं दे। कस्स उण अअं दारओ। अणलं- ६०
किदसरीरो वि चन्दमुहो आणन्देदि मम हिअअम्। [रदानिके स्वागतं ते। कस्य
पुनरयं दारकः। अनलंकृतशरीरोऽपि चन्द्रमुख आनन्दयति मम हृदयम्।]

रदनिका—एसो क्खु अज्जचारुदत्तस्स पुत्तो रोहसेणो णाम। [एष ६३
खल्वार्यचारुदत्तस्य पुत्रो रोहसेनो नाम।]

वसन्तसेना—(बाहू प्रसार्य) एहि मे पुत्तअ आलिङ्ग। (इत्यङ्क उपवेश्य)
अणुकिदं अणेण पिदुणो रूवम्। [एहि मे पुत्रक आलिङ्ग। ...अनुकृतमनेन ६६
पितू रूपम्।]

Radanikā :—Come, dear one, let us play with [this] toy-cart.

Dāraka :—(*Plaintively*) Radanikā, what have I to do with this clay toy-cart? Give [me] that same golden toy-cart.

Radanikā :—(*Sighing in dejection*) Darling, whence dealing with gold on our part? With prosperity [returning] once again to [your] papa, you would be playing with a golden toy-cart. (*To herself*) So, I shall just [try to] divert him. I shall go to the noble Vasantasenā. (*Approaching*) Madam, I salute [you].

Vasantasenā :—Radanikā, welcome to you! Whose again [is] this boy? Though with a body unadorned with ornaments, the moon-faced one delights my heart!

Radanikā :—He [is] indeed the son of the noble Cārudatta, Rohasena by name.

Vasantasenā :—(*Stretching forth her arms*) Come, my dear boy, embrace [me]. (*Placing him on her lap*) By him has been imitated the [handsome] form of [his] father!

रदनिका—ण केवलं रूवम् सीलं पि तक्केमि । एदिणा अज्जचारुदत्तो अत्ताणअं विणोदेदि । [न केवलं रूपं शीलमपि तर्कयामि । एतेनार्यचारुदत्त आत्मानं विनोदयति ।]

वसन्तसेना—अध किंणिमित्तं एसो रोअदि । [अथ किंनिमित्तमेष रोदिति ।]

रदनिका—एदिणा पडिवेसिअगहवइदारअकेरिआए सुवण्णसअडिआए कीलिदम् । तेण अ सा णीदा । तदो उण तं मग्गन्तस्स मए इअं मट्टिआसअडिआ कदुअ दिण्णा । तदो भणादि—रदणिए किं मम एदाए मट्टिआसअडिआए । तं ज्जेव सोवण्णसअडिअं देहि त्ति । [एतेन प्रतिवेशिकगृहपतिदारकस्य सुवर्णशकटिकया क्रीडितम् । तेन च सा नीता । ततः पुनस्तां याचमानस्य मयेयं मृत्तिकाशकटिका कृत्वा दत्ता । ततो भणाति—रदनिके किं ममैतया मृत्तिकाशकटिकया । तामेव सौवर्णशकटिकां देहि इति ।]

neighbouring
landlord

वसन्तसेना—हद्धी हद्धी । अअं पि णाम परसंपत्तीए संतप्पादि । भअवं कअन्त पोक्खरवत्तपडिदजलबिन्दुसरिसेहिं कीलसि तुमं पुरिसभाअधेएहिं । (इति सास्रा) जाद मा रोद । सोवण्णसअडिआए कीलिस्ससि । [हा धिक् हा धिक् । अयमपि नाम परसंपत्त्या संतप्यते । भगवन्कृतान्त पुष्करपत्रपतितजलबिन्दुसदृशैः क्रीडसि त्वं पुरुषभागधेयैः ।...जात मा रुदिहि । सौवर्णशकटिकया क्रीडिष्यसि ।]

दारकः—रदणिए का एसा । [रदनिके कैषा ।]

वसन्तसेना—पिदुणो दे गुणणिज्जिदा दासी । [पितुस्ते गुणानिर्जिता दासी ।]

Radanikā :—Not merely form, but character too, I think. The noble Cārudatta diverts himself with him.

Vasantasenā :—Now, for what reason has he been crying

Radanikā :—He played with the golden toy-cart of the [little] son of the neighbour-gentleman [lit. householder]. And that was taken away by him. Then when he asked for it, I made this clay toy-cart and gave [it to him], when he says—'Radanikā, what have I to do with this clay toy-cart? Give [me] that same golden toy-cart.'

Vasantasenā :—Oh fie ! Alas ! This one too is tormented by the wealth of others ! Divine Fate ! You play with the fortunes of people, resembling drops of water fallen on a lotus-leaf ! (*With tears*) Darling, weep not. You shall play with a golden toy-cart.

Dāraka :—Radanikā, who [is] this one ?

Vasantasenā :—Your father's slave won over by [his] virtues !

रदनिका— जाद अज्जआ दे जणणी भोदि। [जात आर्या ते जननी भवति।]

दारकः—रदणिए अलिअं तुमं भणासि। जइ अम्हाणं अज्जआ जणणी ९७
ता कीस अलंकिदा। [रदनिके अलीकं त्वं भणसि। यद्यस्माकमार्या जननी तत्कि- ch.
मर्थमलंकृता।]

वसन्तसेना—जाद मुद्धेण मुहेण अदिकरुणं मन्तेसि। (नाट्येनाभर- ९८
णान्यवतार्य रुदती) एसा दाणिं दे जणणी संवुत्ता। ता गेण्ह एदं अलंकारअम्।
सोवण्णसअडिअं घडावेहि। [जात मुग्धेन मुखेनातिकरुणं मन्त्रयसे। ...एषेदानीं good ch
ते जननी संवृत्ता। तद्गृहाणेतमलंकारम्। सौवर्णशकटिकां कारय।] ९९

दारकः—अवेहि। ण गेण्हिस्सम्। रोदसि तुमम्। [अपेहि। न ग्रही-
ष्यामि। रोदिषि त्वम्।]

वसन्तसेना—(अश्रूणि प्रमृज्य) जाद ण रोदिस्सम्। गच्छ। कील। १००
(अलंकारैर्मृच्छकटिकं पूरयित्वा) जाद कारेहि सोवण्णसअडिअम्। [जात न
रोदिष्यामि। गच्छ। क्रीड। ...जात कारय सौवर्णशकटिकाम्।]

(इति दारकमादाय निष्क्रान्ता रदनिका) १०१

(प्रविश्य प्रवहणाधिरूढः) **चेटः**—लदणिए लदणिए णिवेदेहि अज्जआए
वशन्तशेणाए—ओहालिअं पक्खदुआलए शज्जं पवहणं चिट्ठदि। [रदनिके
रदनिके निवेदयार्यायै वसन्तसेनायै—अपवारितं पक्षद्वारके सज्जं प्रवहणं तिष्ठति।] १०२

Radanikā :—Darling, Madam is your mother.

Dāraka :—Radanikā, you are speaking untruth. If Madam [is] our mother, then for what reason [is] she adorned with ornaments ?

Vasantasenā :—Dear boy, with [your] guileless face, you are talking very pitiably ! (*Gesticulating taking off the ornaments, weeping*) Here have I now become your mother ! So, take this heap of ornaments ; get a golden toy-cart made [out of them].

Dāraka :—Away with [it] ! I shall not take [them]. You are weeping !

Vasantasenā :—(*Wiping off her tears*) Darling, I shall not weep. Go, play on. (*Filling the clay toy-cart with the ornaments*) Darling, get a golden toy-cart made [out of them].

[*Taking the boy, exit* Radanikā

(*Entering, mounted on a car*) **Ceṭa** :—Radanikā, Radanikā ! Inform her ladyship Vasantasenā—' The car stands ready covered up, at the side-door '.

(प्रविश्य) **रदनिका**—अज्जए एसो वड्ढमाणओ विण्णवेदि—पक्खदुआरए सज्जं पवहणं त्ति। [आर्ये एष वर्धमानको विज्ञापयति—पक्षद्वारे सज्जं प्रवहणम् इति ।]

वसन्तसेना—हञ्जे चिट्ठदु मुहुत्तअम् जाव अहं अत्ताणअं पसाधेमि। [चेटि तिष्ठतु मुहूर्तकम् यावदहमात्मानं प्रसाधयामि ।]

रदनिका—(निष्क्रम्य) वड्ढमाणआ चिट्ठ मुहुत्तअम् जाव अज्जआ अत्ताणअं पसाधेदि । [वर्धमानक तिष्ठ मुहूर्तकम् यावदार्यात्मानं प्रसाधयति ।]

चेटः—ही ही भो मए वि जाणत्थलके विशुमलिदे । ता जाव गेण्हिअ आअच्छामि । एदे णश्शालज्जुकडुआ बइल्ला । भोदु । पवहणेण ज्जेव गदागदिं कलिश्शम् । [ही ही भोः मयापि यानास्तरणं विस्मृतम् । तद्यावद्गृहीत्वागच्छामि। एतौ नासिकारज्जुकटुकौ बलीवर्दौ । भवतु । प्रवहणेनैव गतागतिं करिष्यामि ।]

Impetient .

(इति निष्क्रान्तश्चेटः)

वसन्तसेना—हञ्जे उवणेहि मे पसाहणम् । अत्ताणअं पसाधइस्सम् । [चेटि उपनय मे प्रसाधनम्। आत्मानं प्रसाधयिष्यामि।] (इति प्रसाधयन्ती स्थिता)

(प्रविश्य प्रवहणाधिरूढः)

स्थावरकश्चेटः—आणत्तम्हि लाअशालअशंठाणएण—थावलआ पवहणं गेण्हिअ पुप्फकलण्डअं जिण्णुज्जाणं तुलिदं आअच्छेहि त्ति। भोदु। तहिं ज्जेव

(*Entering*) **Radanikā** :—Madam, here Vardhamānaka submits—'The car [is] ready at the side-door.'

Vasantasenā :—Ceṭī, let it wait for a while, while I do my toilet.

Radanikā :—(*Going out*) Vardhamānaka, wait for a while, while Madam does her toilet.

Ceṭa :—Ha ! Ha ! Oh ! I too have forgotten the car-cushions. So, I shall [go to] take them and come back. These bullocks [are however] impetuous [that is, not likely to stand still unattended] requiring the use of the nose-string. Well, I shall do the going and coming by the car itself. [*Exit Ceṭa*

Vasantasenā :—Ceṭī, bring me my toilet-requisites. I shall decorate myself. [*Stands decorating herself*

(*Entering, mounting the car*) **Sthāvaraka Ceṭa** :—I have been ordered by the king's brother-in-law Saṁsthānaka—' Sthāvaraka, taking the car, come quickly to the old garden Puṣpa-

गच्छामि। वहध बइल्ला वहध। (परिक्रम्यावलोक्य च) कधं गामशअडेहिं लुद्धे १२०
मग्गे। किं दाणिं एत्थ कलइश्शम्। (साटोपम्) अले ले ओशलध ओशलध
(आकर्ण्य) किं भणाध——एशे कश्शकेलके पहवणे त्ति। एशे लाअशालअशंठाणअ-
केलके पवहणे त्ति ता शिग्घं ओशलध। (अवलोक्य) कधम् एशे अवले शहिअं १२२
विअ मं पेक्खिअ शहश ज्जेव जूदपलाइदे विअ जूदिअले ओहालिअ अत्ता-
णअं अण्णदो अवक्कन्ते। ता के उण एशे। अधवा किं मम एदिणा। तुलिदं
गमिश्शम्। अले ले गामेलुआ ओशलध ओशलध। किं भणाध—मुहुत्तअं चिट्ठ १२६
चक्कपलिवट्टिं देहि त्ति। अले ले लाअशालअशंठाणअकेलके हग्गे शूले चक्कपलि-
वट्टिं दइश्शम्। अधवा एशे एआई तवश्शी। ता एव्वं कलेमि। एदं पवहणं
अज्जचालुदत्तश्श लुक्खवाडिआए पक्खदुआलए थावेमि। (इति प्रवहणं संस्थाप्य १२९
एशे म्हि आअदे। [आज्ञप्तोऽस्मि राजश्यालकसंस्थानके—स्थावरक प्रवहणं गृहीत्वा
पुष्पकरण्डकं जीर्णोद्यानं त्वरितमागच्छ इति। भवतु। तत्रैव गच्छामि। वहतं बली-
वर्दौ वहतम्।...कथं ग्रामशकटै रुद्धो मार्गः। किमिदानीमत्र करिष्यामि।...अरे रे १३२
अपसरत अपसरत।...किं भणथ–एतत्कस्य प्रवहणम् इति। एतद्राजश्यालकसंस्थानकस्य
प्रवहणमिति तच्छीघ्रमपसरत।...कथम् एषोऽपरः सभिकमिव मां प्रेक्ष्य सहसैव द्यूत-
पलायित इव द्यूतकरोऽपवार्यात्मानमन्यतोऽपक्रान्तः। तत्कः पुनरेषः। अथवा किं १३५
ममैतेन। त्वरितं गमिष्यामि। अरे रे ग्राम्याः अपसरत अपसरत। किं भणथ—मुहू-
र्तकं तिष्ठ चक्रपरिवृत्तिं देहि इति। अरे रे राजश्यालकसंस्थानकस्याहं शूरश्चक्रपरिवृत्तिं

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karaṇḍaka.' Well, I shall go just there. Lead on, bullocks, lead on! (*Moving about and beholding*) What! The way is blocked up by the village carts! What shall I now do here? (*Arrogantly*) Aye, you, get out of the way, get out of the way! (*Listening*) What do you say—'Whose [is] this car?' This [is] the car of the king's brother-in-law Saṁsthānaka; and so, get out of the way quickly. (*Beholding*) What! Here [is] some one (*aparaḥ*) suddenly moving off in another direction, concealing himself, like a gambler running away from the game, on seeing me like the Sabhika! So, who again [is] he? Or rather, what have I to do with this? I shall go quickly. Oh, you rustics, get out of the way, get out of the way! What do you say—'Wait for a while; give a turn to the wheel'. Oh you! I, belonging to the king's brother-in-law Saṁsthānaka, [and so] august, should give a turn to the wheel! Or rather, this one [is] a poor fellow, all alone.

दास्यामि । अथवा एष एकाकी तपस्वी । तदेवं करोमि । एतत्प्रवहणमार्यचारुदत्तस्य वृक्षवाटिकायाः पक्षद्वारके स्थापयामि । ...एषोऽस्म्यागतः ।] (इति निष्क्रान्तः)

चेटी—अज्जए णेमिसद्दो विअ सुणीअदि । ता आअदो पवहणो । [आर्ये नेमिशब्द इव श्रूयते । तदागतं प्रवहणम् ।]

वसन्तसेना—हञ्जे गच्छ । तुवरदि मे हिअअम् । ता आदेसेहि पक्खदुआरअम् । [चेटि गच्छ । त्वरते मे हृदयम् । तदादेशय पक्षद्वारम् ।]

चेटी—एदु एदु अज्जआ । [एत्वेत्वार्या ।]

वसन्तसेना—(परिक्रम्य) हञ्जे वीसम तुमम् । [चेटि विश्राम्य त्वम् ।]

चेटी—जं अज्जआ आणवेदि । [यदार्याज्ञापयति ।] (इति निष्क्रान्ता)

वसन्तसेना—(दक्षिणाक्षिस्पन्दं सूचयित्वा प्रवहणमधिरुह्य च) किं ण्णेदं फुरादि दाहिणं लोअणम् । अधवा चारुदत्तस्स ज्जेव दंसणं अणिमित्तं पमज्जइस्सदि । [किं न्विदं स्फुरति दक्षिणं लोचनम् । अथवा चारुदत्तस्यैव दर्शनमनिमित्तं प्रमार्जयिष्यति ।]

(प्रविश्य) **स्थावरकश्चेटः**—ओशालिदा मए शअडा । ता जाव गच्छामि । (इति नाट्येनाधिरुह्य चालयित्वा । स्वगतम्) भालिके पवहणे । अधवा चक्कपलिवट्टिआए पलिश्शन्तश्श भालिके पवहणे पडिभाशेदि । भोदु । गामिश्शम् । जाध

So, I shall do this. I shall park this car at the side-door of the grove of trees belonging to the noble Cārudatta. (*Parking the car*) Here am I coming ! [*Exit*

Ceṭī :—Madam, [some noise] like the noise of the rims is heard. So, the car has arrived.

Vasantasenā :—Ceṭī, go ; my heart hastens [me] on ; so, direct [me to] the side-door.

Ceṭī :—Come, Madam, come.

Vasantasenā :—(*Moving about*) Ceṭī, rest you [yourself].

Ceṭī :—As Madam commands. [*Exit*

Vasantasenā :—(*Indicating the throbbing of the right eye, and mounting the car*) Why possibly is this [my] right eye throbbing ? Or rather, the sight of Cārudatta himself would wipe off [any] evil omen !

(*Entering*) **Sthāvaraka Ceṭa** :—The carts have been got out of the way by me. So, I shall go. (*Gesticulating mounting and driving ; to himself*) Heavy [is] the car ! Or rather, the car

गोणा जाध। [अपसारिता मया शकटाः। तद्यावद्गच्छामि। ...भारवत्प्रवहणम्। अथवा चक्रपरिवृत्त्या परिश्रान्तस्य भारवत्प्रवहणं प्रतिभासते। भवतु। गमिष्यामि। यातं गावौ यातम्।]

(नेपथ्ये) अरे रे दोवारिआ अप्पमत्ता सएसु सएसु गुम्मट्ठाणेसु होध। एसो अज्ज गोवालदारओ गुत्तिअं भञ्जिअ गुत्तिवालअं वावादिअ बन्धणं भेदिअ परिब्भट्ठो अवक्कमदि। ता गेण्हध गेण्हध। [अरे रे दौवारिकाः अप्रमत्ताः स्वेषु स्वेषु गुल्मस्थानेषु भवत। एषोऽद्य गोपालदारको गुप्तिं भङ्क्त्वा गुप्तिपालकं व्यापाद्य बन्धनं भित्त्वा परिभ्रष्टोऽपक्रामति। तद्गृह्णीत गृह्णीत।]

(प्रविश्यापटीक्षेपेण संभ्रान्त एकचरणलग्ननिगडोऽवगुण्ठित आर्यकः परिक्रामति)

चेटः—(स्वगतम्) महन्ते णअलीए शंभमे उप्पण्णे। ता तुलिदं तुलिदं गमिश्शम्। [महान्नगर्यां संभ्रम उत्पन्नः। तत्त्वरितं त्वरितं गमिष्यामि।]

(इति निष्क्रान्तः)

आर्यकः—

हित्वाहं नरपतिबन्धनापदेशव्यापत्तिव्यसनमहार्णवं महान्तम्। under the guise of.
पादाग्रस्थितनिगडैकपाशकर्षी प्रभ्रष्टो गज इव बन्धनाद्भ्रमामि॥ १॥

appears to be heavy [to me who am] quite fatigued owing to the turning of the wheel. Well, I shall go. Move on, bullocks, move on.

(*Behind the curtain*) O you gate-sentries! Be [you] watchful at your respective sentry-posts! Here to-day the cow-herd-boy, breaking through the prison, murdering the jailor [and] smashing [his] fetters, has slipped away and is moving off. So, capture [him], hold [him] up!

[*Entering, tossing aside the curtain, excited, with the chain clinging to one foot, and veiled,* Āryaka *moves about*

Ceṭa :—(*To himself*) A great commotion has started in the city! So, I shall go very quickly. [*Exit*

Āryaka :—

Having left off the vast big ocean in the form of death-disaster under the guise of the king's prison, [and] dragging away one fetter of the chain resting on [or, clinging to] the fore-part of the foot, do I wander like an elephant slipping away from the [tying] chain! (1)

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१ नराणाम्।

भोः अहं खलु सिद्धादेशजनितपरित्रासेन राज्ञा पालकेन घोषादानीय विशसने गूढागारे बन्धनेन बद्धः । तस्माच्च प्रियसुहृच्छर्विलकप्रसादेन बन्धनात्परि-३भ्रष्टोऽस्मि । (अश्रूणि विसृज्य)

यदि मेरे भाग्य में राज्य लिखा है

wild elephant

[illegible] दैवी [illegible] राजा और कहा हूँ ?

भाग्यानि मे यदि तदा मम कोऽपराधो
यद्वन्यनाग इव संयमितोऽस्मि तेन ।
दैवी च सिद्धिरपि लङ्घयितुं न शक्या-
गम्यो नृपो बलवता सह को विरोधः॥ २ ॥

तत्कुत्र गच्छामि मन्दभाग्यः । (विलोक्य) इदं कस्यापि साधोरनावृतपक्षद्वारं गेहम् ।

no bolt

unclosed bolt(s)

इदं गृहं भिन्नमदत्तदण्डो विशीर्णसंधिश्च महाकपाटः ।
ध्रुवं कुटुम्बी व्यसनाभिभूतां दशां प्रपन्नो मम तुल्यभाग्यः ॥ ३ ॥

तदत्र तावत्प्रविश्य तिष्ठामि ।

(नेपथ्ये) जाध गोणा जाध । [यातं गावौ यातम् ।]

३ **आर्यकः**—(आकर्ण्य) अये प्रवहणमित एवाभिवर्तते ।

Oh, I was indeed, after being brought from the hamlet, bound down with a chain in the secret dungeon for being killed, by King Pālaka, on account of the fright caused by the [prophecy of the] sooth-sayer. And from that prison I slipped away through the favour of [my] dear friend Śarvilaka. (*Shedding tears*)

If [good] fortune [is] mine, then what [was] my fault that I was bound down by him, like a wild elephant ? The accomplishment too [of a desired object by] divine [agency] is again not possible to withstand [or, transgress]. Inaccessible [is] the king ; what [possible] opposition [can there be] to a powerful person ? (2)

So, where shall I go, luckless that I am ? (*Looking*) Here [is] the house with the side-door open, of some good man !

This house [is all] dilapidated ; [its] huge panel of the gate has no bolt fastened [to it] and is shattered at the joints. Surely [this] householder of equal fortune to that of myself, has attained to a state overcome with calamity ! (3)

So, entering just here, I shall stay on.

(*Behind the curtain*) Move on, bullocks, move on.

Aryaka :—(*Listening*) Ah ! The car is coming up just here !

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१ शक्या गम्यो । २ भिन्नमनायतार्गलं ।

more commodious covered car.

भवेद्गोष्ठीयानं न च विषमशीलैरधिगतं
वधूसंयानं वा तदभिगमनोपस्थितमिदम् ।
बहिर्नेतव्यं वा प्रवरजनयोग्यं विधिवशा-
द्विविक्तत्वाच्छून्यं मम खलु भवेद्दैवविहितम् ॥ ४ ॥

वधू को ले जाने के लिए हो

उच्च कुल के योग्य

(ततः प्रवहणेन सह प्रविश्य)

वर्धमानकश्चेटः—हीमाणहे । आणीदे मए जाणत्थलके । लदणिए णिवेदेहि अज्जआए वशन्तशेणाए—अवत्थिदे शज्जे पवहणे अहिलुहिअ पुप्फकलण्डअं जिण्णुज्जाणं गच्छदु अज्जआ। [आश्चर्यम्। आनीतं मया यानास्तरणम्। रदनिके निवेदयार्यायै वसन्तसेनायै—अवास्थितं सज्जं प्रवहणमधिरुह्य पुष्पकरण्डकं जीर्णोद्यानं गच्छत्वार्या।]

आर्यकः—(आकर्ण्य) गणिकाप्रवहणमिदम् । बहिर्यानं च । भवतु । अधिरोहामि । (इति स्वैरमुपसर्पति)

चेटः—(श्रुत्वा) कधं णेउलशद्दे । ता आअदा क्खु अज्जआ । अज्जए इमे णश्शालज्जुकडुआ बइल्ला । ता पिट्ठदो ज्जेव आलुहदु अज्जआ । [कथं नूपुरशब्दः। तदागता खल्वार्या। आर्ये इमौ नासिकारज्जुकटुकौ बलीवर्दौ। तत्पृष्ठत एवारोहत्वार्या।] (आर्यकस्तथा करोति)

Would it be a public car, but not occupied by [people of] unbalanced [or, questionable] character? Or, this a bride's vehicle coming to take her away? Or, one to be taken outside, fit for high-class gentry, through the stroke of fortune? Or, could it be indeed for me, ordained by fate, unoccupied, owing to its being unattended? (4)

(*Then entering with the car*) **Vardhamānaka Ceṭa** :—Ha! Ha! I have brought the car-cushions. Radanikā, inform her ladyship Vasantasenā—'Mounting the car got ready and stationed here, let Madam proceed to the old garden Puṣpakaraṇḍaka.'

Āryaka :—(*Listening*) This [is] a courtesan's car! And a car going outside! Well, I shall mount [it]. [*Approaches slowly*

Ceṭa :—(*Hearing*) What, the noise of the anklets! Then Madam has indeed come! Madam, these [two] bullocks are fiery [-tempered] requiring the use of the nose-string! So, let Madam mount just from behind! [Āryaka *does accordingly*

भोः अहं खलु सिद्धादेशजनितपरित्रासेन राज्ञा पालकेन घोषादानीय विशसने गूढागारे बन्धनेन बद्धः । तस्माच्च प्रियसुहृच्छर्विलकप्रसादेन बन्धनात्परि-¹भ्रष्टोऽस्मि । (अश्रूणि विसृज्य)

यदि मेरे भाग्य में राज्य लिखा है

भाग्यानि मे यदि तदा मम कोऽपराधो
यद्वन्यनाग इव संयमितोऽस्मि तेन ।
दैवी च सिद्धिरपि लङ्घयितुं न शक्या-
गम्यो नृपो बलवता सह को विरोधः ॥ २ ॥

wild elephant

कौन रोकेगा शक्तिशाली राजा और कहाँ है ?

तत्कुत्र गच्छामि मन्दभाग्यः । (विलोक्य) इदं कस्यापि साधोरनावृत-पक्षद्वारं गेहम् ।

no bolt

unlocked bolt(s)

इदं गृहं भिन्नमदत्तदण्डो विशीर्णसंधिश्च महाकपाटः ।
ध्रुवं कुटुम्बी व्यसनाभिभूतां दशां प्रपन्नो मम तुल्यभाग्यः ॥ ३ ॥
तदत्र तावत्प्रविश्य तिष्ठामि ।

(नेपथ्ये) जाध गोणा जाध । [यातं गावौ यातम् ।]

आर्यकः—(आकर्ण्य) अये प्रवहणमित एवाभिवर्तते ।

Oh, I was indeed, after being brought from the hamlet, bound down with a chain in the secret dungeon for being killed, by King Pālaka, on account of the fright caused by the [prophecy of the] sooth-sayer. And from that prison I slipped away through the favour of [my] dear friend Śarvilaka. (*Shedding tears*)

If [good] fortune [is] mine, then what [was] my fault that I was bound down by him, like a wild elephant? The accomplishment too [of a desired object by] divine [agency] is again not possible to withstand [or, transgress]. Inaccessible [is] the king; what [possible] opposition [can there be] to a powerful person? (2)

So, where shall I go, luckless that I am? (*Looking*) Here [is] the house with the side-door open, of some good man!

This house [is all] dilapidated; [its] huge panel of the gate has no bolt fastened [to it] and is shattered at the joints. Surely [this] householder of equal fortune to that of myself, has attained to a state overcome with calamity! (3)

So, entering just here, I shall stay on.

(*Behind the curtain*) Move on, bullocks, move on.

Āryaka :—(*Listening*) Ah! The car is coming up just here!

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१ शक्या गम्यो । २ भिन्न[illegible]र्गलं ।

most commodious covered car

अगर [illegible] चलने वाले हैं

पूरा [illegible] हैं तो भागना [illegible]

भवेद्गोष्ठीयानं न च विषमशीलैरधिगतं
वधूसंयानं वा तदभिगमनोपस्थितमिदम्। वधू को ले जाने के लिए हो और हो खाली
बहिर्नेतव्यं वा प्रवरजनयोग्यं विधिवशा- उच्च कुल के योग्य
द्विविक्तत्वाच्छून्यं मम खलु भवेद्दैवविहितम् ॥ ४ ॥

(ततः प्रवहणेन सह प्रविश्य)

वर्धमानकश्चेटः—हीमाणहे। आणीदे मए जाणत्थलके। लदणिए णिवेदेहि अज्जआए वशन्तशेणाए—अवत्थिदे शज्जे पवहणे अहिलुहिअ पुप्फकलण्डअं जिण्णुज्जाणं गच्छदु अज्जआ। [आश्चर्यम्। आनीतं मया यानास्तरणम्। रदनिके निवेदयार्यायै वसन्तसेनायै—अवस्थितं सज्जं प्रवहणमधिरुह्य पुष्पकरण्डकं जीर्णोद्यानं गच्छत्वार्या।] ६

आर्यकः—(आकर्ण्य) गणिकाप्रवहणमिदम्। बहिर्यानं च। भवतु। अधिरोहामि। (इति स्वैरमुपसर्पति)

चेटः—(श्रुत्वा) कधं णेउलशद्दे। ता आअदा क्खु अज्जआ। अज्जए ९ इमे णश्शालज्जुकडुआ बइल्ला। ता पिट्ठदो ज्जेव आलुहदु अज्जआ। [कथं नूपुरशब्दः। तदागता खल्वार्या। आर्ये इमौ नासिकारज्जुकटुकौ बलीवर्दौ। तत्पृष्ठत एवारोहत्वार्या।]
(आर्यकस्तथा करोति) १२

belonging to [illegible]

Would it be a public car, but not occupied by [people of] unbalanced [or, questionable] character? Or, this a bride's vehicle coming to take her away? Or, one to be taken outside, fit for high-class gentry, through the stroke of fortune? Or, could it be indeed for me, ordained by fate, unoccupied, owing to its being unattended? (4)

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चेटः—पादुप्फालचालिदाणं णेउलाणं वीशन्तो शद्दो। भलक्कन्ते पवहणे। तधा तक्केमि शंपदं अज्जआए आलूढाए होदव्वम्। ता गच्छामि १५ जाध गोणा जाध। [पादोत्फालचालितानां नूपुराणां विश्रान्तः शब्दः। भाराक्रान्तं च प्रवहणम्। तथा तर्कयामि सांप्रतमार्ययारूढया भवितव्यम्। तद्गच्छामि। यातं गावौ यातम्।]

(इति परिक्रामति)

१८ (प्रविश्य) **वीरकः**—अरे रे अरे जअ-जअमाण-चन्दणअ-मङ्गल-फुल्लभद्दप्पमुहा

किं अच्छध वीसद्धा जो सो गोवालदारओ बद्धो।
भेत्तूण समं वच्चइ णरवइहिअअं अ बन्धणं चावि ॥ ५ ॥

अले पुरत्थिमे पदोलीदुआरे चिट्ठ तुमम्। तुमं पि पच्छिमे तुमं पि दक्खिणे तुमं पि उत्तरे। जो वि एसो पाआरखण्डो एदं अहिरुहिअ चन्दणेण समं गदुअ ३ अवलोएमि। एहि चन्दणअ एहि। इदो दाव। [अरे रे अरे जय-जयमान-चन्दनक-मङ्गल-पुष्पभद्रप्रमुखाः

किं स्थ[1] विश्रब्धा यः स गोपालदारको बद्धः।
६ भित्त्वा समं व्रजति नरपतिहृदयं च बन्धनं चापि ॥

अरे पुरस्तात्प्रतोलीद्वारे तिष्ठ त्वम्। त्वमपि पश्चिमे त्वमपि दक्षिणे त्वमप्युत्तरे। योऽप्येष प्राकारखण्डः एतमाधिरुह्य चन्दनेन समं गत्वावलोकयामि। एहि चन्दनक एहि। ९ इतस्तावत्।]

Ceṭa :—The noise of the anklets set in motion by the rapid movement of the feet, has ceased; the car too has become loaded with a burden; So, I infer Madam must have by now mounted up. So, I shall go. Move on, bullocks, move on. [*Moves about*

(*Entering*) **Vīraka** :—Oh, you, you Jaya, Jayamāna, Candanaka, Maṅgala, Puṣpabhadra and others!

Why are you standing unconcerned? That cow-herd-boy who was imprisoned—he has escaped, breaking simultaneously the king's heart as also [his] chains [or, prison]! (5)

Oh, stand you at the Eastern main road gate! And you at the Western, you too at the Southern, you too at the Northern. And this portion of the rampart here—ascending this, and going there along with Candanaka, I shall be looking up. Come, Candanaka, come. Just this way.

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[1] ग[illegible]।

(प्रविश्य संभ्रान्तः) चन्दनकः—अरे रे वीरअ-विसल्ल-भीमङ्गअ-दण्ड-कालअ दण्डसूर-प्पमुहा

आअच्छध वीसत्था तुरिअं जत्तेह लहुं करेज्जाह ।
लच्छी जेण ण रण्णो पहवइ गोत्तन्तरं गन्तुम् ॥ ६ ॥

अवि अ

उज्जाणेसु सहासु अ मग्गे णअरीअ आवणे घोसे ।
तं तं जोहह तुरिअं सङ्का वा जाअए जत्थ ॥ ७ ॥
रे रे वीरअ किं किं दरिसेसि भणाहि दाव वीसद्धम् ।
भेत्तूण अ बन्धणअं को सो गोवालदारअं हरइ ॥ ८ ॥
कस्सट्ठमो दिणअरो कस्स चउत्थो अ वट्टए चन्दो ।
छट्ठो अ भग्गवगहो भूमिसुओ पञ्चमो कस्स ॥ ९ ॥
भण कस्स जम्मछट्ठो जीवो णवमो तहेअ सूरसुओ ।
जीअन्ते चन्दणए को सो गोवालदारअं हरइ ॥ १० ॥

[अरे रे वीरक-विशल्य-भीमाङ्गद-दण्डकालक-दण्डशूरप्रमुखाः

(*Entering in excitement*) **Candanaka** :—Oh, you foremost among whom are Vīraka, Viśalya, Bhīmāṅgada, Daṇḍakālaka [and] Daṇḍaśūra !

Come on without fear [or, hesitation]; get things going quickly, make haste, so that Royal Glory would not be able to pass on to another dynasty ! (6)

And further,

In the gardens, in assemblies, on the roads, in the city, in the market-place and in hamlets, quickly search on every body (*tam tam*) or where [any] suspicion is aroused ! (7)

Oh, you Vīraka, what [and] what are you pointing out to me ? You may speak without hesitation—who [is] he [that] is carrying off the cowherd-boy after breaking through the prison ? (8)

[In] whose [horoscope] [is] the sun [in] the eighth [mansion]? And whose is the Moon the fourth, and the planet Venus the sixth, [and] Mars [the son of the Earth] the fifth ? (9)

Tell [me] whose [is] Jupiter sixth from the birth mansion, and like-wise too Saturn, the ninth ? When Candanaka is alive, who [is] he [who] would carry off the cow-herd-boy ? (10)

ढोंगा करके

आगच्छत विश्वस्तास्त्वरितं यतध्वं लघु कुरुत ।
लक्ष्मीर्येन न राज्ञः प्रभवति गोत्रान्तरं गन्तुम् ॥
अपि च उद्यानेषु सभासु च मार्गे नगर्यामापणे घोषे ।
तं तमन्वेषयत त्वरितं शङ्का वा जायते यत्र ॥
रे रे वीरक किं किं दर्शयासि भण तावद्विश्रब्धम् ।
भित्त्वा च बन्धनकं कः स गोपालदारकं हरति ॥
कस्याष्टमो दिनकरः कस्य चतुर्थश्च वर्तते चन्द्रः ।
षष्ठश्च भार्गवग्रहो भूमिसुतः पञ्चमः कस्य ॥
भण कस्य जन्मषष्ठो जीवो नवमस्तथैव सूरसुतः ।
जीवति चन्दनके कः स गोपालदारकं हरति ॥]

शुक्र

गुरु

The Son of the Sun.

Author is acquainted with Astrology. knowledge of Astrology.

वीरकः—भड चन्दणआ

अवहरइ कोवि तुरिअं चन्दणअ सवामि तुज्झ हिअएण ।
जह अद्धुइददिणअरे गोवालअदारओ खुडिदो ॥ ११ ॥

[भट चन्दनक

अपहरति कोऽपि त्वरितं चन्दनक शपे तव हृदयेन ।
यथार्धोदितदिनकरे गोपालकदारकः खुटितः ।]

चेटः—जाध गोणा जाध । [यातं गावौ यातम् ।]

चन्दनकः—(दृष्ट्वा) अरे रे पेक्ख पेक्ख ।

ओहारिओ पवहणो वच्चइ मज्झेण राअमग्गस्स ।
एदं दाव विआरह कस्स कहिं पवासिओ पवहणो त्ति ॥ १२ ॥

[अरे रे पश्य पश्य ।

अपवारितं प्रवहणं व्रजाति मध्येन राजमार्गस्य ।
एतत्तावद्विचारय कस्य कुत्र प्रोषितं प्रवहणमिति ॥]

Viraka :—Soldier [or, Captain] Candanaka !

Somebody is quickly carrying him away ; Candanaka, I swear by your heart, for [that] cowherd-boy broke loose when the sun had half risen. (11)

Ceṭa :—Move on, bullocks, move on.

Candanaka :—(*Seeing*) Aye, you ! See, see—

A closed car is passing along the middle of the king's highway. Just investigate this, whose [and] where, the car is being sent. (12)

वीरकः—(अवलोक्य) अरे पवहणवाहआ मा दाव एवं पवहणं वाहेहि। कस्सकेरकं एदं पवहणम्। को वा इध आरूढो। कहिं वा वज्जइ। [अरे प्रवहणवाहक मा तावदेतत्प्रवहणं वाहय। कस्यैतत्प्रवहणम्। को वा इहारूढः। कुत्र वा व्रजति।]

चेटः—एशे क्खु पवहणे अज्जचालुदत्ताहकेलके। इध अज्जआ वशन्तशेणा आलूढा। पुप्फकरण्डअं जिण्णुज्जाणं कीलिदुं चालुदत्तश्श णीअदि। [एतत्खलु प्रवहणमार्यचारुदत्तस्य। इहार्या वसन्तसेनारूढा। पुष्पकरण्डकं जीर्णोद्यानं क्रीडितुं चारुदत्तस्य नीयते।]

वीरकः—(चन्दनकमुपसृत्य) एसो पवहणवाहओ भणादि—अज्जचारुदत्तस्स पवहणम्। वसन्तशेणा आलूढा। पुप्फकरण्डअं जिण्णुज्जाणं णीअदि त्ति। [एष प्रवहणवाहको भणाति—आर्यचारुदत्तस्य प्रवहणम्। वसन्तसेनारूढा। पुष्पकरण्डकं जीर्णोद्यानं नीयते इति।]

चन्दनकः—ता गच्छदु। [तद्गच्छतु।]

वीरकः—अणवलोइदो ज्जेव। [अनवलोकित एव।]

चन्दनकः—अध इं [अथ किम्।]

वीरकः—कस्स पच्चएण। [कस्य प्रत्ययेन।]

चन्दनकः—अज्जचारुदत्तस्स। [आर्यचारुदत्तस्य।]

Viraka :—(*Beholding*) O car-driver ! Do not just drive the car [further]. To whom does this car belong ? And who again [is] mounted [or, seated] here ? And where is [it] going ?

Ceṭa :—This [is] indeed the car of the noble Cārudatta : Lady Vasantasenā is seated up here ; [and she] is being taken to the old garden Puṣpakaraṇḍaka, to sport with Cārudatta.

Viraka :—(*Approaching* Candanaka) This car-driver says —'The car [is] noble Cārudatta's ; Vasantasenā [is] seated up ; [she] is being carried to the old garden Puṣpakaraṇḍaka.

Candanaka :—Then let it pass.

Viraka :—Without even being inspected ?

Candanaka :—Just so.

Viraka :—Trusting whom ?

Candanaka :—The noble Cārudatta.

वीरकः—को अज्जचारुदत्तो का वा वसन्तसेणा जेण अणवलोइदं वज्जइ । [क आर्यचारुदत्तः का वा वसन्तसेना येनानवलोकितं व्रजति ।]

चन्दनकः—अरे अज्जचारुदत्तं ण जाणासि ण वा वसन्तसेणिअम् । जइ अज्जचारुदत्तं वसन्तसेणिअं वा ण जाणासि ता गअणे जोण्हासहिदं चन्दं पि तुमं ण जाणासि ।

को तं गुणारविन्दं सीलमिअङ्कं जणो ण जाणादि ।
आवण्णदुक्खमोक्खं चउसाअरसारअं रअणम् ॥ १३ ॥
दो ज्जेव पूअणीआ इह णअरीए तिलअभूदा अ ।
अज्जा वसन्तसेणा धम्माणिही चारुदत्तो अ ॥ १४ ॥

[अरे आर्यचारुदत्तं न जानासि न वा वसन्तसेनाम् । यद्यार्यचारुदत्तं वसन्तसेनां वा न जानासि तदा गगने ज्योत्स्नासहितं चन्द्रमपि त्वं न जानासि ।

कमलके समान गुण चन्द्रके समान चरित वाले.

कस्तं गुणारविन्दं शीलमृगाङ्कं जनो न जानाति ।
आपन्नदुःखमोक्षं चतुःसागरसारं रत्नम् ॥ चारे समुद्रो के रत्न समान
द्वावेव पूजनीयाविह नगर्यां तिलकभूतौ च ।
आर्या वसन्तसेना धर्मनिधिश्चारुदत्तश्च ॥]

दुखियों का दुःख दूर करने वाले

repute

वीरकः—अरे चन्दणआ

Vīraka :—Who [is] the noble Cārudatta, or who, Vasantasenā either, that [the car] goes uninspected ?

Candanaka :—Oh, do you not know the noble Cārudatta, nor again Vasantasenā ? If you do not know the noble Cārudatta or Vasantasenā either, then you do not [as well] know even the moon along with the moon-light in the sky !

What person does not know him, with lotus-like virtues, moon-like character, [from whom comes] the relief of the grief of the distressed [and who is] the gem—the essence of the four oceans ! (13)

Only two [are] worthy of adoration and the ornament [that is, most distinguished] here in the city,—Lady Vasantasenā and Cārudatta, the treasure of piety [or, righteousness]. (14)

Vīraka :—O Candanaka,

जाणामि चारुदत्तं वसन्तसेणं अ सुट्ठु जाणामि ।
पत्ते अ राअकज्जे पिदरं पि अहं ण जाणामि ॥ १५ ॥

[अरे चन्दनक
जानामि चारुदत्तं वसन्तसेनां च सुट्ठु जानामि ।
प्राप्ते च राजकार्ये पितरमप्यहं न जानामि ॥] ३

आर्यकः—(स्वगतम्) अयं मे पूर्ववैरी । अयं मे पूर्वबन्धुः । यतः

एककार्यनियोगेऽपि नानयोस्तुल्यशीलता ।
विवाहे च चितायां च यथा हुतभुजोर्द्वयोः ॥ १६ ॥

चन्दनकः—तुमं तन्तिलो सेणावई रण्णो पच्चइदो । एदे धारिदा मए द्दा । अवलोएहि । [त्वं तन्त्रिलः सेनापती राज्ञः प्रत्ययितः । एतौ धारितौ मया वर्दौ । अवलोकय ।] ३

वीरकः—तुमं पि रण्णो पच्चइदो बलवई । ता तुमं ज्जेव अवलोएहि । [तमपि राज्ञः प्रत्ययितो बलपतिः । तस्मात्त्वमेवावलोकय ।]

चन्दनकः—मए अवलोइदं तुए अवलोइदं भोदि । [मयावलोकितं त्वयाव- ६ कितं भवति ।]

I know Cārudatta, and I know Vasantasenā [also] quite well. But when the King's business is in question, I know not even my [own] father ! (15)

Āryaka :—(*To himself*) This [Vīraka] [was surely] my enemy in last birth ; this [Candanaka] my friend in last birth ; for—

Even in regard to the office for the same business, there [is] no equal disposition of these two, like [that] of the two fires,—[one] at the wedding and [one] at the funeral pyre. (16)

Candanaka :—You [are] the administrative head, Police-Chief trusted by the King. Here are these bullocks held by me ; inspect [now].

Vīraka :—You also [are] the Captain [or, Colonel] of the Guards, trusted by the King. So, inspect you yourself.

Candanaka :—Would the inspection [carried out] by me be [as good as] an inspection by you ?

आगच्छत विश्वस्तास्त्वरितं यतध्वं लघु कुरुत।
लक्ष्मीर्येन न राज्ञः प्रभवति गोत्रान्तरं गन्तुम् ॥
अपि च उद्यानेषु सभासु च मार्गे नगर्यामापणे घोषे।
तं तमन्वेषयत त्वरितं शङ्का वा जायते यत्र॥
रे रे वीरक किं किं दर्शयासि भण तावद्विश्रब्धम्।
भित्त्वा च बन्धनकं कः स गोपालदारकं हरति॥
कस्याष्टमो दिनकरः कस्य चतुर्थश्च वर्तते चन्द्रः।
षष्ठश्च भार्गवग्रहो भूमिसुतः पञ्चमः कस्य॥
भण कस्य जन्मषष्ठो जीवो नवमस्तथैव सूरसुतः।
जीवति चन्दनके कः स गोपालदारकं हरति॥]

Author is acquainted with Astrology.
Knowledge of Astrology

शुक्र

गुरु

The Son of the Sun.

Picture of com
the escape
scene of a

वीरकः—भड चन्दणआ

अवहरइ कोवि तुरिअं चन्दणअ सवामि तुज्झ हिअएण।
जह अद्धुइददिणअरे गोवालअदारओ खुडिदो॥ ११॥

[भट चन्दनक

अपहरति कोऽपि त्वरितं चन्दनक शपे तव हृदयेन।
यथार्धोदितदिनकरे गोपालकदारकः खुटितः।]

चेटः—जाध गोणा जाध। [यातं गावौ यातम्।]

चन्दनकः—(दृष्ट्वा) अरे रे पेक्ख पेक्ख।

ओहारिओ पवहणो वच्चइ मज्झेण राअमग्गस्स।
एदं दाव विआरह कस्स कहिं पवसिओ पवहणो त्ति॥ १२॥

[अरे रे पश्य पश्य।

अपवारितं प्रवहणं व्रजति मध्येन राजमार्गस्य।
एतत्तावद्विचारय कस्य कुत्र प्रोषितं प्रवहणमिति॥]

Vīraka :—Soldier [or, Captain] Candanaka!

Somebody is quickly carrying him away; Candanaka, I swear by your heart, for [that] cowherd-boy broke loose when the sun had half risen. (11)

Ceṭa :—Move on, bullocks, move on.

Candanaka :—(*Seeing*) Aye, you! See, see—

A closed car is passing along the middle of the king's highway. Just investigate this, whose [and] where, the car is being sent. (12)

वीरकः—(अवलोक्य) अरे पवहणवाहआ मा दाव एवं पवहणं वाहेहि। कस्सकेरकं एदं पवहणम् । को वा इध आरूढो । कहिं वा वज्जइ । [अरे प्रवहणवाहक मा तावदेतत्प्रवहणं वाहय। कस्यैतत्प्रवहणम्। को वा इहारूढः। कुत्र वा व्रजाति ।]

चेटः—एशे क्खु पवहणे अज्जचालुदत्ताहकेलके । इध अज्जआ वशन्तशेणा आलूढा । पुप्फकरण्डअं जिण्णुज्जाणं कीलिदुं चालुदत्तश्श णीआदि। [एतत्खलु प्रवहणमार्यचारुदत्तस्य । इहार्या वसन्तसेनारूढा । पुष्पकरण्डकं जीर्णोद्यानं क्रीडितुं चारुदत्तस्य नीयते ।]

वीरकः—(चन्दनकमुपसृत्य) एसो पवहणवाहओ भणादि—अज्जचालुदत्तस्स पवहणम् । वसन्तशेणा आलूढा । पुप्फकरण्डअं जिण्णुज्जाणं णीअदि त्ति । [एष प्रवहणवाहको भणाति—आर्यचारुदत्तस्य प्रवहणम् । वसन्तसेनारूढा । पुष्पकरण्डकं जीर्णोद्यानं नीयते इति ।]

चन्दनकः—ता गच्छदु । [तद्गच्छतु।]

वीरकः—अणवलोइदो ज्जेव । [अनवलोकित एव।]

चन्दनकः—अध इं [अथ किम् ।]

वीरकः—कस्स पच्चएण । [कस्य प्रत्ययेन ।]

चन्दनकः—अज्जचारुदत्तस्स । [आर्यचारुदत्तस्य ।]

Viraka :—(*Beholding*) O car-driver ! Do not just drive the car [further]. To whom does this car belong ? And who again [is] mounted [or, seated] here ? And where is [it] going ?

Ceṭa :—This [is] indeed the car of the noble Cārudatta : Lady Vasantasenā is seated up here ; [and she] is being taken to the old garden Puṣpakaraṇḍaka, to sport with Cārudatta.

Vīraka :—(*Approaching* Candanaka) This car-driver says —'The car [is] noble Cārudatta's ; Vasantasenā [is] seated up ; [she] is being carried to the old garden Puṣpakaraṇḍaka.

Candanaka :—Then let it pass.

Vīraka :—Without even being inspected ?

Candanaka :—Just so.

Vīraka :—Trusting whom ?

Candanaka :—The noble Cārudatta.

वीरकः—को अज्जचारुदत्तो का वा वसन्तसेणा जेण अणवलोइदं वज्जइ । [क आर्यचारुदत्तः का वा वसन्तसेना येनानवलोकितं व्रजति ।]

चन्दनकः—अरे अज्जचारुदत्तं ण जाणासि ण वा वसन्तसेणिअम् । जइ अज्जचारुदत्तं वसन्तसेणिअं वा ण जाणासि ता गअणे जोण्हासहिदं चन्दं पि तुमं ण जाणासि ।

को तं गुणारविन्दं सीलमिअङ्कं जणो ण जाणादि ।
आवण्णदुक्खमोक्खं चउसाअरसारअं रअणम् ॥ १३ ॥
दो ज्जेव पूअणीआ इह णअरीए तिलअभूदा अ ।
अज्जा वसन्तसेणा धम्मणिही चारुदत्तो अ ॥ १४ ॥

[अरे आर्यचारुदत्तं न जानासि न वा वसन्तसेनाम् । यद्यार्यचारुदत्तं वसन्तसेनां वा न जानासि तदा गगने ज्योत्स्नासहितं चन्द्रमपि त्वं न जानासि ।

कमल के समान गुण, चन्द्र के समान चरित्र वाले.

कस्तं गुणारविन्दं शीलमृगाङ्कं जनो न जानाति ।
आपन्नदुःखमोक्षं चतुःसागरसारं रत्नम् ॥ चारे समुद्रों के रत्न के समान
द्वावेव पूजनीयाविह नगर्यां तिलकभूतौ च ।
आर्या वसन्तसेना धर्मनिधिश्चारुदत्तश्च ॥]

दुखियों का दुःख दूर करने वाले

वीरकः—अरे चन्दणआ

Vīraka :—Who [is] the noble Cārudatta, or who, Vasantasenā either, that [the car] goes uninspected ?

Candanaka :—Oh, do you not know the noble Cārudatta, nor again Vasantasenā ? If you do not know the noble Cārudatta or Vasantasenā either, then you do not [as well] know even the moon along with the moon-light in the sky !

What person does not know him, with lotus-like virtues, moon-like character, [from whom comes] the relief of the grief of the distressed [and who is] the gem—the essence of the four oceans ! (13)

Only two [are] worthy of adoration and the ornament [that is, most distinguished] here in the city,—Lady Vasantasenā and Cārudatta, the treasure of piety [or, righteousness]. (14)

Vīraka :—O Candanaka,

जाणामि चारुदत्तं वसन्तसेणं अ सुट्ठु जाणामि ।
पत्ते अ राअकज्जे पिदरं पि अहं ण जाणामि ॥ १५ ॥

[अरे चन्दनक

जानामि चारुदत्तं वसन्तसेनां च सुष्ठु जानामि ।
प्राप्ते च राजकार्ये पितरमप्यहं न जानामि ॥] ३

आर्यकः—(स्वगतम्) अयं मे पूर्ववैरी । अयं मे पूर्वबन्धुः । यतः

एककार्यनियोगेऽपि नानयोस्तुल्यशीलता ।
विवाहे च चितायां च यथा हुतभुजोर्द्वयोः ॥ १६ ॥

चन्दनकः—तुमं तन्तिलो सेणावई रण्णो पच्चइदो । एदे धारिदा मए बइल्ला । अवलोएहि । [त्वं तन्त्रिलः सेनापती राज्ञः प्रत्ययितः । एतौ धारितौ मया बलीवर्दौ । अवलोकय ।] ३

वीरकः—तुमं पि रण्णो पच्चइदो बलवई । ता तुमं ज्जेव अवलोएहि । [त्वमपि राज्ञः प्रत्ययितो बलपतिः । तस्मात्त्वमेवावलोकय ।]

चन्दनकः—मए अवलोइदं तुए अवलोइदं भोदि । [मयावलोकितं त्वयाव- ६ लोकितं भवति ।]

I know Cārudatta, and I know Vasantasenā [also] quite well. But when the King's business is in question, I know not even my [own] father ! (15)

Āryaka :—(*To himself*) This [Vīraka] [was surely] my enemy in last birth; this [Candanaka] my friend in last birth; for—

Even in regard to the office for the same business, there [is] no equal disposition of these two, like [that] of the two fires,—[one] at the wedding and [one] at the funeral pyre. (16)

Candanaka :—You [are] the administrative head, Police-Chief trusted by the King. Here are these bullocks held by me; inspect [now].

Viraka :—You also [are] the Captain [or, Colonel] of the guards, trusted by the King. So, inspect you yourself.

Candanaka :—Would the inspection [carried out] by me be [as good as] an inspection by you ?

वीरकः—जं तुए अवलोइदं तं रण्णा पालएण अवलोइदम् । [यत्त्वया-
ऽवलोकितं तद्राज्ञा पालकेनावलोकितम् ।]

चन्दनकः—अरे उण्णामेहि धुरम् । [अरे उन्नामय धुरम् ।]

(चेटस्तथा करोति)

१२ **आर्यकः**—(स्वगतम्) अपि रक्षिणो मामवलोकयन्ति । अशस्त्रश्चास्मि
मन्दभाग्यः । अथवा

संग्राम भीमस्यानुकरिष्यामि बाहुः शस्त्रं भविष्यति ।
वरं व्यायच्छतो मृत्युर्न गृहीतस्य बन्धने ॥ १७ ॥

अथवा साहसस्य तावदनवसरः ।

(चन्दनको नाट्येन प्रवहणमारुह्यावलोकयति)

आर्यकः—शरणागतोऽस्मि ।

चन्दनकः—(संस्कृतमाश्रित्य) अभयं शरणागतस्य ।

आर्यकः—

त्यजति किल तं जयश्रीर्जहति च मित्राणि बन्धुवर्गश्च ।
भवति च सदोपहास्यो यः खलु शरणागतं त्यजति ॥ १८ ॥

Vīraka :—An inspection by you [would be] an inspection by King Pālaka [himself] !

Candanaka :—Oh, raise up the yoke ! [Ceṭa *does accordingly*

Āryaka :—(*To himself*) Would the guards find me out? I am again without a weapon, luckless that I am ! Or rather,

I shall act like Bhīma ; [my] arm would be the weapon ; better death while fighting, but not in a prison when captured ! (17)

Or rather, [this is] not just [the proper] time for a rash act.

[Candanaka, *gesticulating mounting the car, beholds*

Āryaka :—I approach [you] for protection !

Candanaka :—(*Resorting to Sanskrit*) [I promise] safety to one approaching for protection !

Āryaka :—

The goddess of victory indeed deserts him, friends and kinsmen likewise give [him] up, and he becomes a constant object of ridicule [lit. fit to be ridiculed], who indeed deserts one approaching for protection ! (18)

चन्दनकः—कधं अज्जओ गोवालदारओ सेणवित्तासिदो विअ पत्तरहो साउणिअस्स हत्थे णिवडिदो । (विचिन्त्य) एसो अणवराधो सरणाअदो अज्जचारुदत्तस्स पवहणं आरूढो पाणप्पदस्स मे अज्जसव्विलअस्स मित्तम् । अण्णदो राआणिओओ । ता किं दाणिं एत्थ जुत्तं अणुचिट्ठिदुम् । अधवा जं भोदु तं भोदु । पढमं ज्जेव अभअं दिण्णम् ।

भीदाभअप्पदाणं दत्तस्स परोवआररासिअस्स ।
जइ होइ होउ णासो तहवि हु लोए गुणो ज्जेव ॥ १९ ॥

(सभयमवतीर्य) दिट्ठो अज्जो–(इत्यर्धोक्ते) ण अज्जआ वसन्तसेणा । तदो एसा भणादि—जुत्तं णेदम् सरिसं णेदम् जं अहं अज्जचारुदत्तं अहिसारिदुं गच्छन्ती राअमग्गे परिभूदा । [कथमार्यको गोपालदारकः श्येनवित्रासित इव पत्ररथः शाकुनिकस्य हस्ते निपतितः ।...एषोऽनपराधः शरणागत आर्यचारुदत्तस्य प्रवहणमारूढः प्राणप्रदस्य म आर्यशर्विलकस्य मित्रम् । अन्यतो राजनियोगः । तत्किमिदानीमत्र युक्तमनुष्ठातुम् । अथवा यद्भवतु तद्भवतु । प्रथममेवाभयं दत्तम् ।

भीताभयप्रदानं ददतः परोपकाररसिकस्य । अर्थान्तरन्यासः
यदि भवति भवतु नाशस्तथापि खलु लोके गुण एव ॥

Candanaka :—What ! Āryaka, the cow-herd-boy, like a bird harassed by a hawk, has fallen in the hands of a fowler ! (*Thinking*) He [is] innocent, has approached [me] for protection, got into the car of the noble Cārudatta, [and] is the friend of the noble Śarvilaka who saved my life [lit. my life-giver]; on the other hand [there is] the King's office [that is, my duty as a King's officer]. So, what [is] now proper to do here ? Or, let whatever is to happen, happen. I have already promised [him] safety.

If there be ruin [or, destruction], let it be in the case of one who has granted safety [or, freedom from fear] to one who is afraid, and who is genuinely devoted to obliging others ; all the same [it would be considered] a merit itself, verily, in the world ! (19)

(*Alighting in fear*) I have seen the noble one, him— (*Leaving it half-said*) no, her ladyship Vasantasenā. Well, she says—'This [is] not proper, this [is] not becoming, that I should

...दृष्ट आर्यः—...न आर्या वसन्तसेना। तदेषा भणाति—युक्तं नेदम् सदृशं नेदम् यदहमार्यचारुदत्तमभिसर्तुं गच्छन्ती राजमार्गे परिभूता।]

वीरकः—चन्दणआ एत्थ मह संसओ समुप्पण्णो। [चन्दनक अत्र मे संशयः समुत्पन्नः।]

चन्दनकः—कधं दे संसओ। [कथं ते संशयः।]

वीरकः—

संभमघग्घरकण्ठो तुमं पि जादो सि जं तुए भणिदम्।
दिट्ठो मए क्खु अज्जो पुणो वि अज्जा वसन्तसेणोत्ति ॥ २०॥

एत्थ मे अप्पच्चओ। [संभ्रमघर्घरकण्ठस्त्वमपि जातोऽसि यत्त्वया भणितम्।
दृष्टो मया खल्वार्यः पुनरप्यार्या वसन्तसेनेति ॥
अत्र मेऽप्रत्ययः।]

चन्दनकः—अरे को अप्पच्चओ तुह। वअं दक्खिणत्ता अव्वत्तभासिणो। खस-खत्ति-खडो-खडट्टोविलअ-कण्णाट-कण्ण-प्पावरणअ-दविड-चोल-चीण-बब्बर-खेर-खान-मुख-मधुघादपहुदाणं मिलिच्छजादीणं अणेअदेसभासाभिण्णा जहेट्ठं मन्तआम दिट्ठो दिट्ठा वा अज्जो अज्जआ वा। [अरे कोऽप्रत्ययस्तव। वयं दाक्षिणात्या अव्यक्तभाषिणः। खष-खत्ति-कड-कडट्टोबिल-कर्णाट-कर्ण-प्रावरण-द्रविड-चोल-चीन-बर्बर-खेर-खान-मुख-मधुघातप्रभृतीनां म्लेच्छजातीनामनेकदेशभाषाभिज्ञा यथेष्टं मन्त्रयामः दृष्टो दृष्टा वा आर्य आर्या वा।]

be humiliated on the king's high way, while going of my own accord to meet the noble Cārudatta.'

Vīraka :—Candanaka, [some] suspicion has arisen [in] my [mind] here!

Candanaka :—How a suspicion [in] your [mind]?

Vīraka :—You again had become one with a throat producing hoarse sound owing to excitement, when you said 'I have surely seen the noble one, him' and again 'Her ladyship Vasantasenā.' (20)

Herein [lies] my disbelief.

Candanaka :—Oh, what [this] disbelief of yours! We southerners [are] not very accurate [or, distinct] talkers. We conversant as we are with the dialects of many countries, of the Mleccha tribes, such as Khaṣa, Khatti, Kaḍa, Kaḍaṭṭobila, Karṇāṭa, Karṇa, Prāvaraṇa, Draviḍa, Cola, Cīna, Barbara, Khera, Khāna, Mukha, Madhughāta, speak out at our will 'Āryaḥ dṛṣṭaḥ or dṛṣṭā; Ārya dṛṣṭaḥ or dṛṣṭā.'

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१ न्विदम्।

वीरकः—णं अहं पि पलोएमि। राअअण्णा एसा। अहं रण्णो पच्चइदो। [नन्वहमपि प्रलोकयाामि। राजाज्ञैषा। अहं राज्ञः प्रत्ययितः।]

चन्दनकः—ता किं अहं अप्पच्चइदो संवुत्तो। [तत्किमहमप्रत्यायितः संवृत्तः।]

वीरकः—णं सामिणिओओ। [ननु स्वामिनियोगः।]

चन्दनकः—(स्वगतम्) अज्जगोवालदारओ अज्जचारुदत्तस्स पवहणं अहिरुहिअ अवक्कमदि त्ति जइ कहिज्जादि तदो अज्जचारुदत्तो रण्णा सासिज्जइ। ता को एत्थ उवाओ। (विचिन्त्य) कण्णाटकलहप्पओअं करेमि। (प्रकाशम्) अरे वीरअ मए चन्दणकेण पलोइदं पुणो वि तुमं पलोएसि। को तुमम्। [आर्यगोपालदारक आर्यचारुदत्तस्य प्रवहणमधिरुह्यापक्रामतीति यदि कथ्यते तदार्यचारुदत्तो राज्ञा शास्यते। तत्कोऽत्रोपायः। ... कर्णाटकलहप्रयोगं करोमि। ...अरे वीरक मया चन्दनकेन प्रलोकितं पुनरपि त्वं प्रलोकयसि। कस्त्वम्।]

वीरकः—अरे तुमं पि को। [अरे त्वमपि कः।]

चन्दनकः—पूइज्जन्तो माणिज्जन्तो तुमं अप्पणो जादिं ण सुमरेसि। [पूज्यमानो मान्यमानस्त्वमात्मनो जातिं न स्मरसि।]

वीरकः—(सक्रोधम्) अरे का मह जादी। [अरे का मम जातिः।]

चन्दनकः—को भणउ। [को भणतु।]

Vīraka :—I say, I also shall inspect [it]. Such [is] the king's order. I am trusted by the king [or, I have the king's confidence].

Candanaka :—Then, what, have I become untrustworthy ?

Vīraka :—I say, [it is] the king's order.

Candanaka :—(*To himself*) If it is let known that the noble cow-herd-boy escaped by getting into the car of the noble Cārudatta, then the noble Cārudatta would be punished by the king. So, what [is] the remedy here ? (*Thinking*) I shall stage a quarrel as in the Karṇāṭa [country]. (*Aloud*) O Vīraka, you [desire to] inspect again what has been [already] inspected by me, Candanaka ! Who [are] you ?

Vīraka :—Oh, who [are] you too ?

Candanaka :—Adorable, respectable [that] you [are, you] do not remember your own lineage ?

Vīraka :—(*With wrath*) Oh, what [is] my lineage ?

Candanaka :—Who could speak out ?

वीरकः—भणउ । [भणतु ।]

चन्दनकः—अहवा ण भणामि ।

जाणन्तो वि हु जादिं तुज्झ अ ण भणामि सीलविहवेण ।
चिट्ठउ मह च्चिअ मणे किं च कइत्थेण भग्गेण ॥ २१ ॥

[अथवा न भणामि ।

जानन्नपि खलु जातिं तव च न भणामि शीलविभवेन ।
तिष्ठतु ममैव मनसि किं च कपित्थेन भग्नेन ॥

वीरकः—णं भणउ भणउ। [ननु भणतु भणतु।] (चन्दनकः संज्ञां ददाति)

वीरकः—अरे किं ण्णेदम् । [अरे किं न्विदम् ।]

चन्दनकः—

सिण्णसिलाअलहत्थो पुरिसाणं कुच्चगण्ठसंठवणो ।
कत्तरिवावुदहत्थो तुमं पि सेणावई जादो ॥ २२ ॥

[शीर्णशिलातलहस्तः पुरुषाणां कूर्चग्रन्थिसंस्थापनः ।
कर्तरीव्यापृतहस्तस्त्वमपि सेनापतिर्जातः ॥]

वीरकः—अरे चन्दणआ तुमं पि माणिज्जन्तो अप्पणोकेरिकं जादिं ण सुमरेसि । [अरे चन्दनक त्वमपि मान्यमान आत्मनो जातिं न स्मरसि ।]

Vīraka :—Speak out.

Candanaka :—Or rather, I shall not speak out.

Although knowing indeed about your lineage, I shall no speak out owing to [my] glorious character [lit. glory o character]. Let it stay in my mind alone ; what [is the use of breaking a Kapittha fruit ? (21

Vīraka :—I say, speak out, speak out.

[Candanaka *makes signs* (*suggestive of* Vīraka's *lineage*)

Vīraka :—Oh, what possibly [is] this ?

Candanaka :—

With [your] hand [working] on a broken slab-piece, arranging the knotted hair [or, beards] of men, and the han busy with the pair of scissors, you again have [now] becom a Captain ! (22

Vīraka :—O Candanaka, you too, [so] adorable, do no remember your own lineage ?

चन्दनकः—अरे का मह चन्दणअस्स चन्दविसुद्धस्स जादी। [अरे का मम चन्दनकस्य चन्द्रविशुद्धस्य जातिः।]

वीरकः—को भणउ। [को भणतु।]

चन्दनकः—भणउ भणउ। [भणतु भणतु।] (वीरको नाट्येन संज्ञां ददाति)

चन्दनकः—अरे किं ण्णेदम्। [अरे किं न्विदम्।]

वीरकः—अरे सुणाहि सुणाहि।

जादी तुज्झ विसुद्धा मादा भेरी पिदा वि दे पडहो।
दुम्मुह करडअभादा तुमं पि सेणावई जादो॥ २३॥

[अरे शृणु शृणु।

जातिस्तव विशुद्धा माता भेरी पितापि ते पटहः।
दुर्मुख करटकभ्राता त्वमपि सेनापतिर्जातः॥]

चन्दनकः—(सक्रोधम्) अहं चन्दणओ चम्मारओ। ता पलोएहि पवहणम्। [अहं चन्दनकश्चर्मकारः। तत्प्रलोकय प्रवहणम्।]

वीरकः—अरे पवहणवाहआ पडिवत्तावेहि पवहणम्। पलोइस्सम्। [अरे प्रवहणवाहक परिवर्तय प्रवहणम्। प्रलोकयिष्यामि।]

Candanaka :—Oh, what [is] the lineage of me, Candanaka, pure as the moon ?

Viraka :—Who could speak out ?

Candanaka :—Speak out, speak out.

[Viraka *gesticulates making signs*

Candanaka :—Oh, what possibly [is] this ?

Viraka :—Oh, listen, listen.

Your lineage [is] pure [indeed] ! Mother a kettle-drum, father too a tabor ! [O] ill-faced one, you too with a crow [or, some musical instrument] for your brother, have [now] become a Captain ! (23)।

Candanaka :—(*With wrath*) I, Candanaka, a shoe-maker Well, inspect the car.

Viraka :—O car-driver, turn round the car. I am going to inspect [it].

वीरकः—भणउ । [भणतु ।]

चन्दनकः—अहवा ण भणामि ।

जाणन्तो वि हु जादिं तुज्झ अ ण भणामि सीलविहवेण ।
चिट्ठउ मह च्चिअ मणे किं च कइत्थेण भग्गेण ॥ २१ ॥

[अथवा न भणामि ।

जानन्नपि खलु जातिं तव च न भणामि शीलविभवेन ।
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वीरकः—अरे किं ण्णेदम् । [अरे किं न्विदम् ।]

चन्दनकः—

सिण्णसिलाअलहत्थो पुरिसाणं कुच्चगण्ठसंठवणो ।
कत्तरिवावुदहत्थो तुमं पि सेणावई जादो ॥ २२ ॥

[शीर्णशिलातलहस्तः पुरुषाणां कूर्चग्रन्थिसंस्थापनः ।
कर्तरीव्यापृतहस्तस्त्वमपि सेनापतिर्जातः ॥]

वीरकः—अरे चन्दणआ तुमं पि माणिज्जन्तो अप्पणोकेरिकं जादिं ण सुमरेसि । [अरे चन्दनक त्वमपि मान्यमान आत्मनो जातिं न स्मरसि ।]

Vīraka :—Speak out.

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Vīraka :—I say, speak out, speak out.

[Candanaka *makes signs* (*suggestive of* Vīraka's *lineage*)

Vīraka :—Oh, what possibly [is] this ?

Candanaka :—

With [your] hand [working] on a broken slab-piece, arranging the knotted hair [or, beards] of men, and the hand busy with the pair of scissors, you again have [now] become a Captain ! (22)

Vīraka :—O Candanaka, you too, [so] adorable, do not remember your own lineage ?

चन्दनकः—अरे का मह चन्दणअस्स चन्दविसुद्धस्स जादी। [अरे का मम चन्दनकस्य चन्द्रविशुद्धस्य जातिः ।]

वीरकः—को भणउ। [को भणतु ।]

चन्दनकः—भणउ भणउ । [भणतु भणतु ।] (वीरको नाट्येन संज्ञां ददाति)

चन्दनकः—अरे किं ण्णेदम्। [अरे किं न्विदम् ।]

वीरकः—अरे सुणाहि सुणाहि ।

जादी तुज्झ विसुद्धा मादा भेरी पिदा वि दे पडहो।
दुम्मुह करडअभादा तुमं पि सेणावई जादो ॥ २३ ॥

[अरे शृणु शृणु ।

जातिस्तव विशुद्धा माता भेरी पितापि ते पटहः ।
दुर्मुख करटकभ्राता त्वमपि सेनापतिर्जातः ॥]

चन्दनकः—(सक्रोधम्) अहं चन्दणओ चम्मारओ। ता पलोएहि पवहणम्। [अहं चन्दनकश्चर्मकारः । तत्प्रलोकय प्रवहणम् ।]

वीरकः—अरे पवहणवाहआ पडिवत्तावेहि पवहणम्। पलोइस्सम्। [अरे प्रवहणवाहक परिवर्तय प्रवहणम् । प्रलोकयिष्यामि ।]

Candanaka :—Oh, what [is] the lineage of me, Candanaka, pure as the moon ?

Viraka :—Who could speak out ?

Candanaka :—Speak out, speak out.

[Viraka *gesticulates making signs*

Candanaka :—Oh, what possibly [is] this ?

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Candanaka :—(*With wrath*) I, Candanaka, a shoe-maker Well, inspect the car.

Viraka :—O car-driver, turn round the car. I am going to inspect [it].

(चेटस्तथा करोति । वीरकः प्रवहणमारोढुमिच्छति । चन्दनकः सहसा केशेषु गृहीत्वा पातयति पादेन ताडयति च)

वीरकः—(सक्रोधमुत्थाय) अरे अहं तुए वीसत्थो राआणात्तिं करेन्तो सहसा केसेसु गेण्हिअ पादेन ताडिदो । ता सुणु रे अहिअरणमज्झे जइ दे चउरङ्गं ण कप्पावेमि तदो ण होमि वीरओ । [अरे अहं त्वया विश्वस्तो राजाज्ञप्तिं कुर्वन्सहसा केशेषु गृहीत्वा पादेन ताडितः । तच्छृणु रे अधिकरणमध्ये यदि ते चतुरङ्गं न कल्पयामि तदा न भवामि वीरकः ।]

चन्दनकः—अरे राअउलं अहिअरणं वा वच्च । किं तुए सुणअसरिसेण । [अरे राजकुलमधिकरणं वा व्रज । किं त्वया शुनकसदृशेन ।]

वीरकः—तह । [तथा ।] (इति निष्क्रान्तः)

चन्दनकः—(दिशोऽवलोक्य) गच्छ रे पवहणवाहआ गच्छ । जइ को वि पुच्छेदि तदो भणेसि—चन्दणअवीरएहिं अवलोइदं पवहणं वच्चइ । अज्जे वसन्तसेणे इमं च अहिण्णाणं दे देमि । [गच्छ रे प्रवहणवाहक गच्छ । यदि कोऽपि पृच्छति तदा भण—चन्दनकवीरकाभ्यामवलोकितं प्रवहणं व्रजति । आर्ये वसन्तसेने इदं चाभिज्ञानं ते ददामि ।] (इति खड्गं प्रयच्छति)

आर्यकः—(खड्गं गृहीत्वा सहर्षमात्मगतम्)

[Ceṭa *does accordingly.* Vīraka *is on the point of mounting the car.* Candanaka *suddenly grasping him by the hair, fells him down and kicks him*

Vīraka :—(*Rising up, in anger*) Oh, I, the trusted [officer] while carrying out the king's order have been kicked by you, being suddenly seized by the hair ! So, listen you ! If I do not dissect you in four parts in the court of law, then I would not be Vīraka [any longer] !

Candanaka :—Oh, go to king's palace or to the court of law. What [have I to do] with you resembling a dog ?

Vīraka :—All right. [*Exit*

Candanaka :—(*Looking in all quarters*) Go you car-driver, go. If anybody asks, then say—'The car inspected by Candanaka and Vīraka is allowed to pass [lit. passes].' Lady Vasantasenā, I shall give you this memento. [*Gives his sword*

Āryaka :—(*Taking the sword, with joy, to himself*)

अये शस्त्रं मया प्राप्तं स्पन्दते दक्षिणो भुजः ।
अनुकूलं च सकलं हन्त संरक्षितो ह्यहम् ॥ २४ ॥

चन्दनकः—अज्जए

एत्थ मए विण्णविदा पच्चइदा चन्दणं पि सुमरेसि ।
ण भणामि एस लुद्धो णेहस्स रसेण बोल्लामो ॥ २५ ॥
आर्ये अत्र मया विज्ञप्ता प्रत्यायिता चन्दनमपि स्मरसि ।
न भणाम्येष लुब्धः स्नेहस्य रसेन ब्रूमः ॥]

किसी लालच से नहीं केवल
प्रेमवश कह रहा हूँ।

आर्यकः—चन्दनश्चन्द्रशीलाढ्यो दैवादद्य सुहृन्मम ।
चन्दनं भोः स्मरिष्यामि सिद्धादेशस्तथा यदि ॥ २६ ॥

चन्दनकः—अभअं तुह देउ हरो विण्हू बम्हा रवी अ चन्दो अ ।
हत्तूण सत्तुवक्खं सुम्भणिसुम्भे जधा देवी ॥ २७ ॥

[अभयं तव ददातु हरो विष्णुर्ब्रह्मा रविश्च चन्द्रश्च ।
हत्वा शत्रुपक्षं शुम्भनिशुम्भौ यथा देवी ॥] (चेटः प्रवहणेन निष्क्रान्तः)

Ah ! I have secured a weapon ! [My] right arm is throbbing ! Everything again [has turned out to be] favourable Oh joy ! I have indeed been quite saved ! (24)

Candanaka :—Madam,

Now [I hope] you, requested [by me] and convinced of [my] trustworthiness would be remembering Candanaka too. Here I do not say this, being greedy ; we say [so] out of [pure] sentiment of love. (25)

Āryaka :—

Candana rich in moon-like character [has become] my friend to-day, by [good] luck. Oh, I shall remember Candana, if the prophecy of the sooth-sayer [proves to be] true. (26)

Candanaka :—

May Hara, Viṣṇu, Brahmā, the Sun [and] the Moon grant you freedom from fear, killing the enemy-side like Goddess [Pārvatī] on killing Śumbha and Niśumbha. (27)

[*Exit* Ceṭa *with the car*

चन्दनकः—(नेपथ्याभिमुखमवलोक्य) अरे णिक्कमन्तस्स मे पिअवअस्सो सव्विलओ पिट्ठदो ज्जेव अणुलग्गो गदो। भोदु। पधाणदण्डधारओ वीरओ राअपच्चअआरो विरोहिदो। ता जाव अहंपि पुत्तभादुपाडिवुदो एदं ज्जेव अणुगच्छामि। [अरे निष्क्रमतो मम प्रियवयस्यः शर्विलकः पृष्ठत एवानुलग्नो गतः। भवतु। प्रधानदण्डधारको वीरको राजप्रत्ययकारो विरोधितः। तद्यावदहमपि पुत्रभ्रातृपरिवृत एतमेवानुगच्छामि।]

(इति निष्क्रान्तः)

इति प्रवहणविपर्ययो नाम षष्ठोऽङ्कः।

Candanaka:—(*Looking towards the curtain*) Oh, my dear friend Śarvilaka has gone, following close on the heels of [Āryaka] who has left off. Well. Vīraka, the Chief of the Police [and] trusted official of the king, has been antagonised [by me]. So, I too, along with [lit. surrounded by] sons and brothers would be following him [Śarvilaka] alone. [*Exit*

Here ends the Sixth Act called 'Pravahaṇaviparyaya'

[*The Interchange of the Cars*]

सप्तमोऽङ्कः

(ततः प्रविशति चारुदत्तो विदूषकश्च)

विदूषकः—भो पेक्ख पेक्ख पुप्फकरण्डअजिण्णुज्जाणस्स सस्सिरीदाम्। [भोः पश्य पश्य पुष्पकरण्डकजीर्णोद्यानस्य सश्रीकताम्।]

चारुदत्तः—वयस्य एवमेतत्। तथाहि

बिकने वाली वस्तुएं

वणिज इव भान्ति तरवः पण्यानीव स्थितानि कुसुमानि।
शुल्कमिव साधयन्तो मधुकरपुरुषाः प्रविचरन्ति ॥ १ ॥ भ्रमर टैक्स ले रहे हैं।

विदूषकः—भो इमं असक्काररमणीअं सिलाअलं उवविसदु भवम्। [भोः संस्काररमणीयं शिलातलमुपविशतु भवान्।]

चारुदत्तः—(उपविश्य) वयस्य चिरयति वर्धमानकः।

विदूषकः—भणिदो मए वड्ढमाणओ—वसन्तसेणिअं गेण्हिअ लहुं लहुं ाअच्छत्ति। [भणितो मया वर्धमानकः—वसन्तसेनां गृहीत्वा लघु लघ्वागच्छ इति।]

चारुदत्तः—तत्किं चिरयति।

ACT VII

(*Then enter* Cārudatta *and* Vidūṣaka)

Vidūṣaka :—Oh, see, see the loveliness of the Puṣpakaraṇḍaka ld garden !

Cārudatta :—Friend, it [is] so. Thus—

The trees appear to be the merchants, the flowers as though the articles for sale arranged ; men in the form of bees are moving about collecting as though the toll. (1)

Vidūṣaka :—Oh, may you sit down on this slab of stone harming without [any artificial] embellishment.

Cārudatta :—(*Sitting down*) Friend, Vardhamānaka is tarrying !

Vidūṣaka :—I told Vardhamānaka—'Taking Vasantasenā [with you] come very quickly.'

Cārudatta :—Then, why is he late ?

आगे धीरे जाने वाले वाहन से रास्ता मांगता है

किं यात्यस्य पुरः शनैः प्रवहणं तस्यान्तरं मार्गते
भग्नेऽक्षे परिवर्तनं प्रकुरुते छिन्नोऽथ वा प्रग्रहः ।
[1]कर्मान्तोज्झितदारुवारितगतिर्मार्गान्तरं याचते
स्वैरं प्रेरितगोयुगः किमथवा स्वच्छन्दमागच्छति ॥ २ ॥

लगाम टूट गई है

धीरे धीरे आ रहा है

कान बनने के बाद बची
कड़ी से रास्ता रुका है।
दूसरा लम्बा रास्ता लेना
पड़ा है।

(प्रविश्य गुप्तार्यकप्रवहणस्थः) चेटः—जाध गोणा जाध । [यातं गावौ यातम् ।]

आर्यकः—(स्वगतम्)

नरपतिपुरुषाणां दर्शनाद्भीतभीतः
सनिगडचरणत्वात्सावशेषापसारः ।
अविदितमधिरूढो यामि साधोस्तु याने
परभृत इव नीडे रक्षितो वायसीभिः ॥ ३ ॥

अहो नगरात्सुदूरमपक्रान्तोऽस्मि । तत्किमस्मात्प्रवहणादवतीर्य वृक्षवाटिकागहनं प्रविशामि । उताहो प्रवहणस्वामिनं पश्यामि । अथ वा कृतं वृक्षवाटिकागहनेन ।

[Is it that] a carriage is passing slowly in his front [and] he is waiting for room to pass it? [Or,] the axle being broken, he is effecting a change [of the axle ; or, he is reeling about]? Or again, have the reins been broken? Or, with [his] course stopped by [logs etc. of] wood left over on the completion of the [building] work, is he waiting for room being made on the road [for him to pass, or, is he seeking another round about road]? Or, is he just coming up unconcernedly [or, at will], slowly [or, leisurely] urging on the pair of bulls? (2)

(*Entering, seated in the car with* Āryaka *concealed therein*)

Ceṭa :—Move on, bulls, move on.

Āryaka :—(*To himself*)

Repeatedly frightened at the sight of the king's officers, with [my] escape not [quite] complete [lit. having something remaining] owing to my foot being in fetters, I am, however, journeying on, mounted on the vehicle of the good man, unknown, like a cuckoo reared up in the nest by the female crows! (3)

Oh, I have come a long way off from the city! Then shall I, alighting from this car, enter into the thicket of the grove of trees? Or, shall I see the owner of the car? Or, away with [the idea of entering into] the thicket of the grove of trees! His honour, the noble Cārudatta is indeed reported to be

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[1] ...वर्मान्तो ।

अभ्युपपन्नवत्सलः खलु तत्रभवानार्यचारुदत्तः श्रूयते। तत्प्रत्यक्षीकृत्य गच्छामि।

स तावदस्माद्व्यसनो[1]र्णवोत्थितं निरीक्ष्य साधुः समुपैति निर्वृतिम्।
शरीरमेतद्गतमीदृशीं दशां धृतं मया तस्य महात्मनो गुणैः॥ ४॥

चेटः—इमं तं उज्जाणम्। जाव उवशप्पामि। (उपसृत्य) अज्जमि-तेअ। [इदं तदुद्यानम्। यावदुपसर्पामि...आर्यमैत्रेय।]

विदूषकः—भो पिअं दे णिवेदेमि। वड्ढमाणओ मन्तेदि। आगदाए वसन्तसेणाए होदव्वम्। [भोः प्रियं ते निवेदयामि। वर्धमानको मन्त्रयते। आगतया वसन्तसेनया भवितव्यम्।]

चारुदत्तः—प्रियं नः प्रियम्।

विदूषकः—दासीए पुत्ता किं चिरइदो सि। [दास्याःपुत्र किं चिरायितोऽसि।]

चेटः—अज्जमित्तेअ मा कुप्प। जाणत्थलके विशुमलिदे त्ति कदुअ गदागदिं कलेन्ते चिलइदेम्हि। [आर्यमैत्रेय मा कुप्य। यानास्तरणं विस्मृतमिति कृत्वा गतागतिं कुर्वंश्चिरायितोऽस्मि।]

चारुदत्तः—वर्धमानक परिवर्तय प्रवहणम्। सखे मैत्रेय अवतारय वसन्तसेनाम्।

very kind [lit. affectionate] towards those who approach him [for shelter]. So, having seen [him] with my own eyes, I shall go.

That good man indeed, on seeing [me] risen up from the ocean of this [recent] calamity, would feel greatly relieved [or, gratified]. Owing to the virtues of that high-souled one, has been saved [lit. held] by me this body reduced to such a [wretched] state ! (4)

Ceṭa :—This [is] that garden. I shall [now] approach. (*Approaching*) Noble Maitreya !

Vidūṣaka :—Oh, I am communicating to you something very agreeable. Vardhamānaka is speaking. Vasantasenā must have arrived !

Cārudatta :—Very agreeable to me, very agreeable.

Vidūṣaka :—Son of a whore, why have you been late ?

Ceṭa :—Noble Maitreya, do not be angry. Finding that the car-cushions were forgotten, I was late, doing the going and coming [required to bring them].

Cārudatta :—Vardhamānaka, turn round the car. Friend Maitreya, assist [lit. make] Vasantasenā to alight.

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[1] ...सनान्नवोत्थितं।

आगे धीरे जाने वाले वाहन से रस्ता मांगता है

किं यात्यस्य पुरः शनैः प्रवहणं तस्यान्तरं मार्गते
भग्नेऽक्षे परिवर्तनं प्रकुरुते छिन्नोऽथ वा प्रग्रहः । लगाम टूट गई है
कर्मान्तोज्झितदारुवारितगतिर्मार्गान्तरं याचते[1]
स्वैरं प्रेरितगोयुगः किमथवा स्वच्छन्दमागच्छति ॥ २ ॥ और धीरे आ रहा है

मकान बनने के बाद बची लकड़ी से रास्ता रुका है। दूसरे लम्बा रास्ता लम्बा पड़ा है.

(प्रविश्य गुप्तार्यकप्रवहणस्थः) चेटः—जाध गोणा जाध । [यातं गावौ यातम् ।]

आर्यकः—(स्वगतम्)

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सनिगडचरणत्वात्सावशेषापसारः ।
अविदितमधिरूढो यामि साधोस्तु याने
परभृत इव नीडे रक्षितो वायसीभिः ॥ ३ ॥

अहो नगरात्सुदूरमपक्रान्तोऽस्मि । तत्किमस्मात्प्रवहणादवतीर्य वृक्षवाटिकागहनं प्रविशामि । उताहो प्रवहणस्वामिनं पश्यामि । अथ वा कृतं वृक्षवाटिकागहनेन ।

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[1] ...वर्मान्तो।

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शरीरमेतद्गतमीदृशीं दशां धृतं मया तस्य महात्मनो गुणैः॥ ४ ॥

चेटः—इमं तं उज्जाणम् । जाव उवशप्पामि । (उपसृत्य) अज्जमित्तेअ । [इदं तदुद्यानम् । यावदुपसर्पामि...आर्यमैत्रेय ।]

विदूषकः—भो पिअं दे णिवेदेमि । वड्ढमाणओ मन्तेदि । आगदाए वसन्तसेणाए होदव्वम् । [भोः प्रियं ते निवेदयामि । वर्धमानको मन्त्रयते । आगतया वसन्तसेनया भवितव्यम् ।]

चारुदत्तः—प्रियं नः प्रियम् ।

विदूषकः—दासीए पुत्ता किं चिरइदो सि। [दास्याःपुत्र किं चिरायितोऽसि।]

चेटः—अज्जमित्तेअ मा कुप्प । जाणत्थलके विशुमलिदे त्ति कदुअ गदागदिं कलेन्ते चिलइदेम्हि । [आर्यमैत्रेय मा कुप्य । यानास्तरणं विस्मृतमिति कृत्वा गतागतिं कुर्वंश्चिरायितोऽस्मि ।]

चारुदत्तः—वर्धमानक परिवर्तय प्रवहणम् । सखे मैत्रेय अवतारय वसन्तसेनाम् ।

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very kind [lit. affectionate] towards those who approach him [for shelter]. So, having seen [him] with my own eyes, I shall go.

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[1] ...सनान्नवोत्थितं ।

विदूषकः—किं णिअडेण बद्धा से गोड्डा जेण सअं ण ओदरेदि। (उत्थाय प्रवहणमुद्घाट्य) भो ण वसन्तसेणा वसन्तसेणो क्खु एसो। [किं निग-
१५ डेन बद्धावस्याः पादौ येन स्वयं नावतरति।...भोः न वसन्तसेना वसन्तसेनः खल्वेषः।]

चारुदत्तः—वयस्य अलं परिहासेन। न कालमपेक्षते स्नेहः। अथवा स्वयमेवावतारयामि।

(इत्युत्तिष्ठति)

१८ **आर्यकः**—(दृष्ट्वा) अये अयमेव प्रवहणस्वामी। न केवलं श्रुतिरमणीयो दृष्टिरमणीयोऽपि। हन्त रक्षितोऽस्मि।

चारुदत्तः—(प्रवहणमधिरुह्य दृष्ट्वा च) अये तत्कोऽयम्

करिकरसमबाहुः सिंहपीनोन्नतांसः
पृथुतरसमवक्षास्ताम्रलोलायताक्षः।
कथमिदमसमानं प्राप्त एवंविधो यो
वहति निगडमेकं पादलग्नं महात्मा॥ ५॥

ततः को भवान्।

आर्यकः—शरणागतो गोपालप्रकृतिरार्यकोऽस्मि।

Vidūṣaka :—Are her feet bound down by chains, that she can not get down herself ? (*Rising up, opening the car*) Oh, no Vasantasenā ; [here is] indeed a Mr. Vasantasena.

Cārudatta :—Friend, away with joking ! Affection brooks not delay. Or rather, I shall myself make [her] alight. [*Rises up*

Āryaka :—(*Seeing*) Oh, this one himself [is] the owner of the car. He is not merely charming to hear about, but charming to look at as well. Oh joy ! I am saved !

Cārudatta :—(*Mounting the car, and seeing*) Oh, then who [is] this one,

possessed of arms like the elephant's trunk, shoulders full and raised up like [those of] a lion, a very expansive and even chest, eyes reddish, tremulous and long,—how could such a high-souled person come to [suffer] this unmerited [state or humiliation] that he carries one fetter clinging to [his] foot ! (5)

Well, who [are] you ?

Āryaka :—I am Āryaka, born of Gopāla [or as a cowherd], approaching [you] for protection !

चारुदत्तः—किं घोषादानीय योऽसौ राज्ञा पालकेन बद्धः। 3

आर्यकः—अथ किम्।

चारुदत्तः—

विधिनैवोपनीतस्त्वं चक्षुर्विषयमागतः।
अपि प्राणानहं जह्यां न तु त्वां शरणागतम् ॥६॥

(आर्यको हर्षं नाटयति)

चारुदत्तः—वर्धमानक चरणान्निगडमपनय।

चेटः—जं अज्जो आणवेदि (तथा कृत्वा) अज्ज अवणीदाइं णिगलाइं। ३ [यदार्य आज्ञापयति।...आर्य अपनीतानि निगडानि।]

आर्यकः—स्नेहमयान्यन्यानि दृढतराणि दत्तानि।

विदूषकः—संगच्छेहि णिअडाइं। एसो वि मुक्को। संपदं अम्हे वच्चिस्सामो। ६ [संगच्छस्व निगडानि। एषोऽपि मुक्तः। सांप्रतं वयं व्रजिष्यामः।]

चारुदत्तः—धिक्शान्तम्।

आर्यकः—सखे चारुदत्त अहमपि प्रणयेनेदं प्रवहणमारूढः। तत्क्षन्तव्यम्। ९

Cārudatta :—What, the one who was bound down by King Pālaka, after taking him away from the hamlet?

Āryaka :—Just so.

Cārudatta :—

You have come within the range of [my] eyes, having been brought near [me] by fate itself; I shall abandon even my life, but not you who have approached [me] for protection! (6)

[Āryaka *gesticulates joy*

Cārudatta :—Vardhamānaka, remove the fetter from [his] foot.

Ceṭa :—As the noble one commands. (*Doing accordingly*) Sir, removed are the fetters.

Āryaka :—[But] other and stronger ones, constituted of love, have been put on!

Vidūṣaka :—Be associated with fetters! This one again has been set free. Now let us go.

Cārudatta :—Fie! Peace!

Āryaka :—Friend Cārudatta, I too mounted this car out of high regard [for you]; so, please excuse.

चारुदत्तः—अलंकृतोऽस्मि स्वयंग्राहप्रणयेन भवता ।

आर्यकः—अभ्यनुज्ञातो भवता गन्तुमिच्छामि ।

चारुदत्तः—गम्यताम् ।

आर्यकः—भवतु अवतरामि ।

चारुदत्तः—सखे नावतरितव्यम् । प्रत्यग्रापनीतसंयमनस्य भवतोऽलघुसंचारा गतिः । सुलभपुरुषसंचारेऽस्मिन्प्रदेशे प्रवहणं विश्वासमुत्पादयति । तत्प्रवहणेनैव गम्यताम् ।

आर्यकः—यथाह भवान् ।

चारुदत्तः—क्षेमेण व्रज बान्धवान्

आर्यकः—ननु मया लब्धो भवान्बान्धवः

चारुदत्तः—स्मर्तव्योऽस्मि कथान्तरेषु भवता

आर्यकः—स्वात्मापि विस्मर्यते ।

चारुदत्तः—त्वां रक्षन्तु पथि प्रयान्तममराः

आर्यकः—संरक्षितोऽहं त्वया

in form of questions & answers

Cārudatta :—I am [really] adorned by you with [this] voluntary regard [shown by you].

Āryaka :—Permitted by you, I wish to go.

Cārudatta :—You may go.

Āryaka :—All right. I shall alight.

Cārudatta :—Friend, you must not get down. Your gait would be a heavily restrained one, owing to the fetters being [only] recently removed. In this locality where people can move about freely, a car [again] would be creating confidence [that is, would not give rise to any suspicion]. So, [better] go by the car itself.

Concern for the safety of Aryaka

Āryaka :—As you say.

Cārudatta :—Safely repair to [your] kinsmen.

Āryaka :—Surely I have secured a kinsman in *you* !

Cārudatta :—I should be remembered by you in the course of conversations !

Āryaka :—Can one's own self be forgotten ?

Cārudatta .—May the gods protect you proceeding along the road !

Āryaka :—I have been [already] well protected by you !

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१ संचारा ।

चारुदत्तः—स्वैर्भाग्यैः परिरक्षितोऽसि megnanimity / Poetical with fine sentiments

आर्यकः—
ननु हे तत्रापि हेतुर्भवान् ॥ ७ ॥

चारुदत्तः—यदुद्यते पालके महती रक्षा न वर्तते तच्छीघ्रमपक्रामतु भवान्।

आर्यकः—एवं पुनर्दर्शनाय। (इति निष्क्रान्तः)

चारुदत्तः—

कृत्वैवं मनुजपतेर्महद्व्यलीकं स्थातुं हि क्षणमपि न प्रशस्तमस्मिन्।
मैत्रेय क्षिप निगडं पुराणकूपे पश्येयुः क्षितिपतयो हि चारदृष्ट्या ॥ ८ ॥

(वामाक्षिस्पन्दनं सूचयित्वा) सखे मैत्रेय वसन्तसेनादर्शनोत्सुकोऽयं जनः। पश्य

अपश्यतोऽद्य तां कान्तां वामं स्फुरति लोचनम्।
अकारणपरित्रस्तं हृदयं व्यथते मम ॥ ९ ॥

तदेहि। गच्छावः। (परिक्रम्य) कथमभिमुखमनाभ्युदयिकं श्रमणकदर्शनम्। (विचार्य) प्रविशत्वयमनेन पथा। वयमप्यनेनैव पथा गच्छामः। (निष्क्रान्तः)

इति आर्यकापहरणं नाम सप्तमोऽङ्कः।

Cārudatta :—You have been protected all round by your own good fortune !

Aryaka :—There too, surely, you [are] the cause, Oh ! (7)

Cārudatta :—Before a strict watch is initiated, when Pālaka gets going, may you depart [from here] quickly.

Āryaka :—Right ! Au Revoir ! [*Exit*

Cārudatta :—

It [is] not advisable to stay here even for a moment, after having committed thus a great crime against the king. Maitreya, throw the fetter in the old well. For, kings could see with the eyes of the spies. (8)

(*Indicating the throbbing of the left eye*) Friend Maitreya, I [lit. this person, am] eager for the sight of Vasantasenā. See—

[My] left eye is throbbing, not having seen that beloved today; my heart quite uneasy without [any] cause is feeling distressed [all round]. (9)

So, come; let us go. (*Moving about*) What, [there is] the sight of a Buddhist monk, in front, productive of misery ! (*Thinking*) Let him enter by this path; we, on our part, would depart by this [other] path itself. [*Exit*

Here ends the Seventh Act called ' Āryakāpaharaṇa '

[Āryaka's Escape]

Introduction [illegible] of (Buddhist monk)

अष्टमोऽङ्कः।

(ततः प्रविशत्यार्द्रचीवरहस्तो भिक्षुः)

भिक्षुः--अंशा[1] कलेध धम्मशंचअम्।

शंजम्मध णिअपोटं णिच्चं जग्गेध झाणपडहेण।
विशमा इन्दिअचोला हलन्ति चिलशंचिदं धम्मम्॥ १॥

अवि अ अणिच्चदाए पेक्खिअ णवलं दाव धम्माणं शलणम्हि।

पञ्चज्जण जेण मालिदा इत्थिअ मालिअ गाम लक्खिदे।
अबंल[2] क चण्डाल मालिदे अवसं वि शे णले शग्ग गाहदि॥२॥
शिल मुण्डिदे तुण्ड मुण्डिदे चित्त ण मुण्डिदे कीश मुण्डिदे।
जाह उण अ चित्त ण मुण्डिदे शाहु शुट्ठु शिल ताह मुण्डिदे॥३॥

गिहिदकशाओदए एशे चीवले जाव एदं लट्ठिअशालक्काहकेलके उज्जाणे पविशिअ पोक्खलिणीए पक्खालिअ लहुं लहुं अवक्कमिश्शम्। [अज्ञाः कुरुत धर्मसंचयम्।]

ACT VIII

(*Then enter* Bhikṣu *with a wet rag in his hands*) ¦

Bhikṣu :—[O] fools, make a store of Dharma [piety].

Control well your belly; keep awake constantly by the drum of meditation; the dangerous thieves in the form of the sense-organs carry off long-stored Dharma [piety]. (1)

And further, observing [everything in its true colours] owing to [its] transitory nature, I just go to religious acts only for protection.

That man undoubtedly enters heaven, by whom are killed the five men [sense-organs], is saved the town [the body], after killing the woman [Āvidyā]—where is [then to be] killed the helpless Cāṇḍāla [Ahaṁkāra] ? (2)

Head [is] shaved, face shaved; but [if] the mind [is] not shaved, for what purpose is the shaving gone through ? But, the head of that [man] is well shaved, whose mind again is properly shaved ! (3)

This tattered garment [of mine has been] dipped in reddish-coloured water; just entering the garden of the king's brother-

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१ अज्जा। २ अचले अ चण्डाल।

संयच्छत निजोदरं नित्यं जागृत ध्यानपटहेन ।
विषमा इन्द्रियचौरा हरन्ति चिरसंचितं धर्मम् ॥

अपि च । अनित्यतया प्रेक्ष्य केवलं तावद्धर्माणां शरणमस्मि ।
पञ्चजना येन मारिताः स्त्रियं मारयित्वा ग्रामो रक्षितः ।
अबलः क्व चण्डालो मारितोऽवश्यमपि स नरः स्वर्गं गाहते ॥
शिरो मुण्डितं तुण्डं मुण्डितं चित्तं न मुण्डितं किमर्थं मुण्डितम् ।
यस्य पुनश्च चित्तं मुण्डितं साधु सुष्ठु शिरस्तस्य मुण्डितम् ॥

गृहीतकषायोदकमेतच्चीवरम् यावदेतद्राष्ट्रियश्यालकस्योद्याने प्रविश्य पुष्करिण्यां प्रक्षाल्य लघु लघ्वपक्रमिष्यामि ।] (परिक्रम्य तथा करोति)

(नेपथ्ये) चिट्ठ ले दुट्ठशमणका चिट्ठ। [तिष्ठ रे दुष्टश्रमणक तिष्ठ ।]

भिक्षुः—(दृष्ट्वा सभयम्) ही अविद माणहे । एशे शे लाअशालशंठाणए आअदे । एक्केण भिक्खुणा अवलाहे किदे अण्णं पि जहिं जहिं भिक्खुं पेक्खदि तहिं तहिं गोणं विअ णाशं विन्धिअ ओवाहेदि । ता कहिं अशलणे शलणं गमिश्शम् । अधवा भट्टालके ज्जेव बुद्धे मे शलणे । [हा कष्टम् । एष स राजश्यालसंस्थानक आगतः । एकेन भिक्षुणापराधे कृतेऽन्यमपि यत्र यत्र भिक्षुं पश्यति तत्र तत्र गामिव नासिकां विद्ध्वापवाहयति । तत्कुत्राशरणः शरणं गमिष्यामि । अथवा भट्टारक एव बुद्धो मे शरणम् ।]

(प्रविश्य सखड्गेन विटेन सह) **शकारः**—चिट्ठ ले दुट्ठशमणका चिट्ठ । आवाणअमज्झपविट्ठश्श विअ लत्तमूलअश्श शीशं दे मोडइश्शम् । [तिष्ठ रे दुष्टश्रमणक तिष्ठ । आपानकमध्यप्रविष्टस्येव रक्तमूलकस्य शीर्षं ते भङ्क्ष्यामि ।] (इति ताडयति)

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in-law and washing this in the lotus-tank, I shall depart very quickly. [*Moves about and does accordingly*

(*Behind the curtain*) Stay, you wicked monk, stay !

Bhikṣu :—(*Seeing, with fear*) Ha ! Alas ! Here is the king's brother-in-law Saṁsthānaka coming. Because [some] one monk committed [some] offence, wherever he sees any other monk, him he drives out therefrom, like a bull, after boring a hole through the nose. So, helpless that I am, where shall I go for protection ? Or, Lord Buddha himself [would be] my shelter !

(*Entering, with* Viṭa *with a sword*) **Śakāra** :—Stay, you wicked monk, stay ! I shall break your head, like [that] of a red radish ushered in the midst of a drinking party.

social
condit

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१ आश्चर्यम् ।

विटः—काणेलीमातः न युक्तं निर्वेदधृतकषायं भिक्षुं ताडयितुम्। तत्किमनेन। इदं तावत्सुखोपगम्यमुद्यानं पश्यतु भवान्।

अशरणशरणप्रमोदभूतैर्वनतरुभिः क्रियमाणचारुकर्म।
हृदयमिव दुरात्मनामगुप्तं नवमिव राज्यमनिर्जितोपभोग्यम् ॥ ४ ॥

भिक्षुः—शाअदम्। पशीददु उवाशके। [स्वागतम्। प्रसीदतूपासकः।]

शकारः—भावे पेक्ख पेक्ख। आक्रोशदि मम्। [भाव पश्य पश्य। आक्रोशति माम्।]

विटः—किं ब्रवीति।

शकारः—उवाशके त्ति मं भणादि। किं हग्गे णाविदे। [उपासक इति मां भणति। किमहं नापितः।]

विटः—बुद्धोपासक इति भवन्तं स्तौति।

शकारः—थुणु शमणका थुणु। [स्तुहि श्रमणक स्तुहि।]

भिक्षुः—तुमं धण्णे तुमं पुण्णे। [त्वं धन्यः त्वं पुण्यः।]

Viṭa :—Son of Kāṇelī, [it is] not proper to beat a monk who has taken to red [garments], owing to dejection [or, despair]. So, why [worry] about him? May you just have a look at this garden which can be approached with pleasure.

[This garden has] charming deeds being done by the garden-trees which afford protection and joy to those without protection; [it is] unguarded [also, uncontrolled] like the heart of the wicked, and like a new [-ly won] kingdom, is fit to be enjoyed [being treated as though] unconquered [also, without restraint]. (4)

Bhikṣu :—Welcome! Be pleased, Upāsaka [Buddha-worshipper]!

Śakāra :—Bhāva, see, see. He is railing at me.

Viṭa :—What does he say?

Śakāra :—He calls me 'Uvāsaka' [a server]. [Am] I a barber?

Viṭa :—He praises you by saying '[You are] a Buddha-worshipper [or, disciple].'

Śakāra :—Praise [me], monk, praise [me].

Bhikṣu :—You [are] blessed, you [are] holy.

शकारः—भावे धण्णे पुण्णे त्ति मं भणादि । किं हग्गे शलावके कोश्टके कोम्भकाले वा । [भाव धन्यः पुण्य इति मां भणति । किमहं चार्वाकः . कोष्ठकः कुम्भकारो वा ।]

विटः—काणेलीमातः ननु धन्यस्त्वं पुण्यस्त्वम् इति भवन्तं स्तौति ।

शकारः—भावे ता कीश एशे इध आगदे । [भाव तत्किमर्थमेष इहागतः ।]

भिक्षुः—इदं चीवलं पक्खालिदुम् । [इदं चीवरं प्रक्षालयितुम् ।]

शकारः—अले दुट्ठशमणका एशे मम बहिणीवदिणा शव्वुज्जाणाणं पवले पुष्फकलण्डुज्जाणे दिण्णे जहिं दाव शुणहका शिआला पाणिअं पिअन्ति । हग्गे वि पवलपुलिशे मणुश्शके ण ण्हाआमि । तहिं तुमं पुक्खलिणीए पुलाणकुलुत्थजूशशवण्णाइं उग्गगन्धिआइं चीवलाइं पक्खालेशि । ता तुमं एक्कपहालिअं कलेमि । [अरे दुष्टश्रमणक एतन्मम भगिनीपतिना सर्वोद्यानानां प्रवरं पुष्पकरण्डोद्यानं दत्तम् यत्र तावच्छुनकाः शृगालाः पानीयं पिबन्ति । अहमपि प्रवरपुरुषो मनुष्यको न स्नामि । तत्र त्वं पुष्करिण्यां पुराणकुलित्थयूषसवर्णान्युग्रगन्धीनि चीवराणि प्रक्षालयसि । तत्त्वामेकप्रहारिकं करोमि ।]

Bewary feature of the play typical simily

विटः—काणेलीमातः तथा तर्कयामि यथानेनाचिरप्रव्राजितेन भवितव्यम्

शकारः—कधं भावे जाणादि । [कथं भावो जानाति ।]

Śakāra :—Bhāva, he calls me Dhaṇṇa Puṇṇa. [Am] I an earthen pot [or, a materialistic], a granary [or, brick-pond], or a potter ?

Viṭa :—Son of Kāṇelī, I say, he praises you by saying 'You [are] blessed, you [are] holy.'

Śakāra :—Bhāva, then for what purpose, has this one come here ?

Bhikṣu :—To wash this garment.

Śakāra :—O wicked monk, this Puṣpakaraṇḍaka [garden], the best of all gardens, has been presented to me by the husband of my sister, where again, dogs and jackals drink water; I too, a most excellent man, a human being, do not bathe [here]. [And] there you [dare to] wash in the lotus-pond tattered garments, resembling in colour very old Kulittha broth and stinking horribly ! So, I shall finish you with one blow !

Viṭa :—Son of Kāṇelī, I guess that he must have taken to renunciation [only] recently.

Śakāra :—How does Bhāva know ?

विटः—किमत्र ज्ञेयम् । पश्य

अद्याप्यस्य तथैव केशविरहाद्गौरी ललाटच्छविः
कालस्याल्पतया च चीवरकृतः स्कन्धे न जातः किणः ।
नाभ्यस्ता च कषायवस्त्ररचना दूरं निगूढान्तरं
वस्त्रान्तं च पटोच्छ्रयात्प्रशिथिलं स्कन्धे न संतिष्ठते ॥ ५ ॥

भिक्षुः—उवाशके एव्वम् । अचिलपव्वजिदे हग्गे । [उपासक एवम् । अचिरप्रव्रजितोऽहम् ।]

शकारः—ता कीश तुमं जातमेत्तक ज्जेव ण पव्वाजिदे । [तत्किमर्थं त्वं जातमात्र एव न प्रव्रजितः ।] (इति ताडयति)

भिक्षुः—णमो बुद्धश्श । [नमो बुद्धाय ।]

विटः—किमनेन ताडितेन तपस्विना । मुच्यताम् । गच्छतु ।

शकारः—अले चिट्ठ दाव जाव शंपधालेमि । [अरे तिष्ठ तावत् यावत्संप्रधारयामि ।]

विटः—केन सार्धम् ।

Viṭa :—What is to be known here? See—

Even now the colour of [his] forehead is, exactly as before, yellowish-white [even] with the absence of [that is, shaving off] the hair; owing to the time [elapsed] being short, there is no scar produced on [his] shoulder, caused by [the use of] the monk-garment; the get up of the reddish garments is again not [a sufficiently] practised one; and the end of the garment which has concealed the middle part far down and loose owing to the bagginess of the cloth, does not stay well on [his] shoulder! (5)

Bhikṣu :—Upāsaka, just so I have [only] recently taken to renunciation.

Śakāra :—Then, for what reason did you not take to renunciation the moment you were born? [*Beats him*

Bhikṣu :—A bow to Buddha!

Viṭa :—What [is the use] of beating this helpless [or, poor] fellow? Release [him], let [him] go.

Śakāra :—Aye, stay for a while, while I hold a consultation.

Viṭa :—With whom?

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१ निगूढान्तरो वस्त्रान्तः शिथिलः

शकारः—अत्तणो हडक्केण। [आत्मनो हृदयेन।]

विटः—हन्त न गतः।

शकारः—पुत्तका हडक्का भट्टके पुत्तके एशे शमणके अवि णाम किं गच्छदु किं चिश्टदु। (स्वगतम्) णावि गच्छदु णावि चिश्टदु। (प्रकाशम्) भावे शंपधालिदं मए हडक्केण शह। एशे मह हडक्के भणादि। [पुत्रक हृदय भट्टारक पुत्रक एष श्रमणकोऽपि नाम किं गच्छतु किं तिष्ठतु।...नापि गच्छतु नापि तिष्ठतु।...भाव संप्रधारितं मया हृदयेन सह। एतन्मम हृदयं भणति।]

विटः—किं ब्रवीति।

शकारः—मावि गच्छदु मावि चिश्टदु। मावि ऊशशदु मावि णीशशदु। इध ज्जेव झत्ति पडिअ मलेदु। [मापि गच्छतु मापि तिष्ठतु। माप्युच्छ्वसितु मापि निश्वसितु। इहैव झटिति पतित्वा म्रियताम्।]

भिक्षुः—णमो बुद्धश्श। शलणागदेम्हि। [नमो बुद्धाय। शरणागतोऽस्मि।]

विटः—गच्छतु।

शकारः—णं शमएण। [ननु समयेन।]

विटः—कीदृशः समयः।

शकारः—तथा कद्दमं फेलदु जधा पाणिअं पङ्काइलं ण होदि। अधवा पाणिअं पुञ्जीकदुअ कद्दमे फेलदु। [तथा कर्दमं प्रक्षिपतु यथा पानीयं पङ्काविलं न भवति। अथवा पानीयं पुञ्जीकृत्य कर्दमे प्रक्षिपतु।]

Famous Joke

Śakāra :—With [my] own heart.

Viṭa :—Alas! He has not gone [or, is not going]!

Śakāra :—Darling, heart, lord, dear son! This monk again—should he indeed go, [or] should he stay? (*To himself*) Let [him] neither go, nor stay. (*Aloud*) Bhāva, I have held consultation with [my] heart. This [is what] my heart says—

Viṭa :—What does it speak out?

Śakāra :—Let [him] neither go nor stay! Let [him] neither breathe in, nor breathe out! Let [him] die in this very place, falling down suddenly!

Bhikṣu :—A bow to Buddha! I approach [you] for protection.

Viṭa :—Let [him] go.

Śakāra :—Surely, on a condition.

His hard heartedness

Viṭa :—What sort of condition?

Śakāra :—Let [him] throw about mud [in water] in such a way that the water would not become muddy [or, dirty with mud]; or, let him throw water, [after] making a heap of it, in the mud.

rough [illegible] him

what Vita thinks of [illegible] & nature of [illegible].

विटः—अहो मूर्खता ।

विपर्यस्तमनश्चेष्टैः शिलाशकलवर्ष्मभिः
मांसवृक्षैरियं मूर्खैर्भाराक्रान्ता वसुंधरा ॥ ६ ॥

(भिक्षुर्नाट्येनाक्रोशति)

शकारः—किं भणादि । [किं भणाति ।]

विटः—स्तौति भवन्तम् ।

शकारः—थुणु थुणु । पुणो वि थुणु । [स्तुहि स्तुहि । पुनरपि स्तुहि ।]

(तथा कृत्वा निष्क्रान्तो भिक्षुः ।)

विटः—काणेलीमातः पश्योद्यानस्य शोभाम् ।

अमी हि वृक्षाः फलपुष्पशोभिताः कठोरनिष्पन्दलतोपवेष्टिताः ।
नृपाज्ञया रक्षिजनेन पालिता नराः सदारा इव यान्ति निर्वृतिम् ॥७॥

शकारः—शुश्टु भावे भणादि ।

बहुकुशुमविचित्तिदा अ भूमी कुशुमभलेण विणामिदा अ लुक्खा ।
दुमशिहललदाअलम्बमाणा पणशफला विअ वाणला ललन्ति ॥८॥

Low opinion for sramana

Viṭa :—Oh, the folly !

This earth is overwhelmed [or loaded] with weight by [these] fools, with mind and acts perverse, with forms [or, bodies] like pieces of slabs of stone, [and who are as though] trees of flesh ! (6)

treated no [illegible]

[Bhikṣu *gesticulates cursing*

Śakāra :—What does he say ?

Viṭa :—He praises you.

Śakāra :—Praise, praise. Do praise once again.

[*Doing accordingly, exit* Bhikṣu

Viṭa :—Son of Kāṇelī, see the beauty of the garden.

These trees again, adorned with fruits and flowers, entwined by mature and motionless creepers, [and] looked after by watchmen, by the king's order, are securing bliss like men with [their] wives. (7)

Śakāra :—Bhāva has said well.

The ground [is] variegated on account of many flowers [fallen thereon] and the trees are bent down by the weight of flowers [and] the monkeys hanging down from the creepers at the tops of the trees are dangling about like the Panasa fruits. (8)

[सुष्ठु भावो भणाति ।

बहुकुसुमविचित्रिता च भूमिः कुसुमभरेण विनामिताश्च वृक्षाः ।
द्रुमशिखरलतावलम्बमानाः पनसफलानीव वानरा ललन्ति ॥]

How crude ... beauty of picture.

विटः—काणेलीमातः इदं शिलातलमध्यास्यताम् ।

शकारः—एशे म्हि आशिदे । (इति विटेन सहोपविशति) भावे अज्ज वि तं वशन्तशेणिअं शुमलामि । दुज्जणवअणं विअ हडक्कादो ण ओशलादि ।
[एषोऽस्म्यासितः ।...भाव अद्यापि तां वसन्तसेनां स्मरामि । दुर्जनवचनमिव हृदयान्नापसरति ।]

विटः—(स्वगतम्) तथा निरस्तोऽपि स्मरति ताम् । अथवा

स्त्रीभिर्विमानितानां कापुरुषाणां विवर्धते मदनः ।
सत्पुरुषस्य स एव तु भवति मृदुर्नैव वा भवति ॥ ९ ॥

शकारः—भावे का वि वेला थावलकचेडश्श भणिदश्श पवहणं गेण्हिअ लहुं लहुं आअच्छे त्ति । अज्ज वि ण आअच्छदि त्ति चिलम्हि बुभुक्खिदे । मज्झण्णे ण शक्कीअदि पादेहिं गन्तुम् । ता पेक्ख पेक्ख

णहमज्झगदे शूले दुप्पेक्खे कुविदवाणलशालिच्छे ।
भूमी दढशंतत्ता हदपुत्तशदेव्व गन्धाली ॥ १० ॥

[भाव कापि वेला स्थावरकचेटस्य भणितस्य प्रवहणं गृहीत्वा लघु लघ्वागच्छेति । अद्यापि नागच्छतीति चिरमस्मि बुभुक्षितः । मध्याह्ने न शक्यते पादाभ्यां गन्तुम् । तत्पश्य पश्य

Viṭa :—Son of Kāṇelī, pray, sit down on this slab of stone.

Śakāra :—Here am I seated. (*Sits down along with* Viṭa). Bhāva, even now I do [continue to] remember that Vasantasenā. Like the words of a wicked man, she can not get out of [my] heart.

Typical sentiment of ...

Viṭa :—(*To himself*) Though spurned in that [convincing] way, he [still] remembers her. Or rather,

The passion of bad [or, low] people treated with contempt by women, waxes ; the same, however, in the case of good men, becomes less ardent [or, cools down], or even ceases to exist. (9)

Śakāra :—What a [long] time since I told Sthāvaraka Ceṭa—' Taking the car, come very quickly. ' Because he does not even now come, I have been [feeling] hungry for a long time. It is not possible to go on foot at mid-day. Just see, see—

What [illegible] thinks of श्रमण
& nature of
श्रमण.

विटः—अहो मूर्खता ।

विपर्यस्तमनश्चेष्टैः शिलाशकलवर्ष्मभिः
मांसवृक्षैरियं मूर्खैर्भाराक्रान्ता वसुंधरा ॥ ६ ॥

(भिक्षुर्नाट्येनाक्रोशति)

शकारः—किं भणादि । [किं भणाति ।]

विटः—स्तौति भवन्तम् ।

शकारः—थुणु थुणु । पुणो वि थुणु । [स्तुहि स्तुहि । पुनरपि स्तुहि ।]

(तथा कृत्वा निष्क्रान्तो भिक्षुः ।)

विटः—काणेलीमातः पश्योद्यानस्य शोभाम् ।

अमी हि वृक्षाः फलपुष्पशोभिताः कठोरनिष्पन्दलतोपवेष्टिताः।
नृपाज्ञया रक्षिजनेन पालिता नराः सदारा इव यान्ति निर्वृतिम् ॥७॥

शकारः—शुश्टु भावे भणादि ।

वहुकुशुमविचित्तिदा अ भूमी कुशुमभलेण विणामिदा अ लुक्खा।
दुमशिहलदाअलम्बमाणा पणशफला विअ वाणला ललन्ति ॥८॥

Low opinion
for श्रमणs

Viṭa :—Oh, the folly !

This earth is overwhelmed [or loaded] with weight by [these] fools, with mind and acts perverse, with forms [or, bodies] like pieces of slabs of stone, [and who are as though] trees of flesh ! (6)

indeed no श्रमण

[Bhikṣu *gesticulates cursing*

Śakāra :—What does he say ?

Viṭa :—He praises you.

Śakāra :—Praise, praise. Do praise once again.

[*Doing accordingly, exit* Bhikṣu

Viṭa :—Son of Kāṇelī, see the beauty of the garden.

These trees again, adorned with fruits and flowers, entwined by mature and motionless creepers, [and] looked after by watchmen, by the king's order, are securing bliss like men with [their] wives. (7)

Śakāra :—Bhāva has said well.

The ground [is] variegated on account of many flowers [fallen thereon] and the trees are bent down by the weight of flowers [and] the monkeys hanging down from the creepers at the tops of the trees are dangling about like the Panasa fruits. (8)

[सुष्ठु भावो भणाति ।

बहुकुसुमविचित्रिता च भूमिः कुसुमभरेण विनामिताश्च वृक्षाः ।
द्रुमशिखरलतावलम्बमानाः पनसफलानीव वानरा ललन्ति ॥]

How crude this.
beauty of picture.

विटः—काणेलीमातः इदं शिलातलमध्यास्यताम् ।

शकारः—एशे म्हि आशिदे । (इति विटेन सहोपविशति) भावे अज्ज वि तं वशन्तशेणिअं शुमलामि । दुज्जणवअणं विअ हडक्कादो ण ओशलादि । [एषोऽस्म्यासितः ।...भाव अद्यापि तां वसन्तसेनां स्मरामि । दुर्जनवचनमिव हृदयान्नापसरति ।]

विटः—(स्वगतम्) तथा निरस्तोऽपि स्मरति ताम् । अथवा

स्त्रीभिर्विमानितानां कापुरुषाणां विवर्धते मदनः ।
सत्पुरुषस्य स एव तु भवति मृदुर्नैव वा भवति ॥ ९ ॥

शकारः—भावे का वि वेला थावलकचेडश्श भणिदश्श पवहणं गेण्हिअ लहुं लहुं आअच्छे त्ति । अज्ज वि ण आअच्छदि त्ति चिलम्हि बुभुक्खिदे । मज्झण्णे ण शक्कीअदि पादेहिं गन्तुम् । ता पेक्ख पेक्ख

णहमज्झगदे शूले दुप्पेक्खे कुविदवाणलशालिच्छे ।
भूमी दढशंतत्ता हदपुत्तशदेव्व गन्धाली ॥ १० ॥

[भाव कापि वेला स्थावरकचेटस्य भणितस्य प्रवहणं गृहीत्वा लघु लघ्वागच्छेति । अद्यापि नागच्छतीति चिरमस्मि बुभुक्षितः । मध्याह्ने न शक्यते पादाभ्यां गन्तुम् । तत्पश्य पश्य

Viṭa :—Son of Kāṇelī, pray, sit down on this slab of stone.

Śakāra :—Here am I seated. (*Sits down along with* Viṭa). Bhāva, even now I do [continue to] remember that Vasantasenā. Like the words of a wicked man, she can not get out of [my] heart.

Typical sentiment of शकार.

Viṭa :—(*To himself*) Though spurned in that [convincing] way, he [still] remembers her. Or rather,

The passion of bad [or, low] people treated with contempt by women, waxes; the same, however, in the case of good men, becomes less ardent [or, cools down], or even ceases to exist. (9)

Śakāra :—What a [long] time since I told Sthāvaraka Ceṭa—'Taking the car, come very quickly.' Because he does not even now come, I have been [feeling] hungry for a long time. It is not possible to go on foot at mid-day. Just see, see—

नभोमध्यगतः सूर्यो दुष्प्रेक्षः कुपितवानरसदृक्षः ।
भूमिर्दृढसंतप्ता हतपुत्रशतेव गान्धारी ॥]

५ विटः—एवमेतत् ।

Polished poetry contrast between uncouth fellow & a polished one

छायासु प्रतिमुक्तशष्पकवलं निद्रायते गोकुलं
तृष्णार्तैश्च निपीयते वनमृगैरुष्णं पयः सारसम् ।
संतापादतिशङ्कितैर्न नगरीमार्गो नरैः सेव्यते
तप्तां भूमिमपास्य च प्रवहणं मन्ये क्वचित्संस्थितम् ॥ ११ ॥

शकारः—भावे

शिलशि मम णिलीणे भाव शुय्यश्श पादे
शउणिखगविहंगा लुक्खशाहाशु लीणा ।
णलपुलिशमणुश्शा उण्हदीहं शशन्ता
घलशलणणिशण्णा आदवं णिव्वहन्ति ॥ १२ ॥

भावे अज्ज वि शे चेडे णाअच्छादि । अत्तणो विणोदणणिमित्तं किं पि गाइ-
३ इशम् । (इति गायति) भावे भावे शुदं तुए जं मए गाइदम् । [भाव

Tautology

शिरसि मम निलीनो भाव सूर्यस्य पादः शकुनिखगविहङ्गा वृक्षशाखासु लीनाः ।
नरपुरुषमनुष्या उष्णदीर्घं श्वसन्तो गृहशरणनिषण्णा आतपं निर्वहन्ति ॥

---

no limit to the wealth of ideas of vision

The sun occupying the middle [region] of the sky [is] difficult to look at, resembling an angry monkey. The ground [is] exceedingly heated [also, extremely distressed] like Gāndhārī with [her] hundred sons killed. (10)

Viṭa :—It [is] so. Tipical simili cf. 2/14/2

The herd of cows [or, bulls], with mouthfuls of grass let fall, is sleeping in shades; and by the forest-deer distressed by thirst, is being drunk the hot water in the lake; the road to the city is not being used by men extremely uneasy owing to the great heat. I think the car is halting somewhere, leaving the heated region. (11)

Śakāra :—Bhāva,

The sun's ray has rested, [O] Bhāva, on my head; birds, winged creatures, sky-movers are resting on the branches of trees; men, human beings and people, sighing hot and long, resting in houses and abodes are passing off the sun's heat. (12)

tries to echo the same idea but in his own way.

व अथापि स चेटो नागच्छति। आत्मनो विनोदननिमित्तं किमपि गास्यामि। ...भाव
व श्रुतं त्वया यन्मया गीतम्।]

ludicrous effect

विटः—किमुच्यते। गन्धर्वो भवान्।

शकारः—कधं गन्धव्वे ण भविश्शम्।

हिङ्गुज्जले जीलकभद्दमुश्ते वचाह गण्ठी शगुडा अ शुण्ठी।
एशे मए शेविद गन्धजुत्ती कधं ण हग्गे मधुलश्शले त्ति॥ १३॥

भावे पुणो वि दाव गाइश्शम्। (तथा करोति) भावे भावे शुदं तुए जं मए
गाइदम्। [कथं गन्धर्वो न भविष्यामि।

macbeth-

हिङ्गूज्ज्वला जीरकभद्रमुस्ता वचाया ग्रन्थिः सगुडा च शुण्ठी।
एषा मया सेविता गन्धयुक्तिः कथं नाहं मधुरस्वर इति॥

व पुनरपि तावद्गास्यामि। ...भाव भाव श्रुतं त्वया यन्मया गीतम्।]

विटः—किमुच्यते। गन्धर्वो भवान्।

शकारः—कधं गन्धव्वे ण भवामि।

हिङ्गुज्जले दिण्णमलीचचुण्णे वग्घालिदे तेल्लघिएण मिश्शे।
भुत्ते मए पालहुदीअमंशे कधं ण हग्गे मधुलश्शलेत्ति॥ १४॥

भावे अज्जवि चेडे णाअच्छादि। [कथं गन्धर्वो न भवामि।

Bhāva, even now that Ceṭa is not coming! I shall sing something or other for the sake of my diversion. (*Sings*). Bhāva, Bhāva, did you hear what was sung by me?

Viṭa:—What need be said? You [are] a [veritable] Gandharva!

Śakāra:—How should I not be a Gandharva?

Cumin-seed and orris-root brightened with Hiṅgu and the root of Vacā and ginger with Guḍa—this fragrant compound has been taken by me; how [then] could I not be sweet-voiced? (13)

Bhāva, I shall just sing once again. (*Does accordingly*). Bhāva, Bhāva, did you hear what was sung by me?

Viṭa:—What need be said? you [are] a [veritable] Ganharva!

Śakāra:—How should I not be a Gandharva?

I have eaten the flesh of a cuckoo, brightened with Hiṅgu, with the Marica powder added, fried and mixed with oil and Ghṛta; how [then] could I not be sweet-voiced? (14)

Bhāva, even now the Ceṭa has not come!

हिङ्गूज्ज्वलं दत्तमरीचचूर्णं व्याघारितं तैलघृतेन मिश्रम् ।
भुक्तं मया पारभृतीयमांसं कथं नाहं मधुरस्वर इति ॥
भाव अद्यापि चेटो नागच्छति ।]

विटः—स्वस्थो भवतु भवान् । संप्रत्येवागमिष्यति ।

(ततः प्रविशति प्रवहणाधिरूढा वसन्तसेना चेटश्च)

चेटः—भीदे क्खु हग्गे । मज्झण्हिके शुज्जे । मा दाणिं कुविदे लाअशालशंठाणए हुविश्शदि । ता तुलिदं वहामि । जाध गोणा जाध । [भीतः खल्वहम् । माध्याह्निकः सूर्यः । मेदानीं कुपितो राजश्यालसंस्थानको भविष्यति । तत्त्वरितं वहामि । यातं गावौ यातम् ।

वसन्तसेना—हद्धी हद्धी । ण क्खु वड्ढमाणअस्स अअं सरसंजोओ । किं ण्णेदम् । किं णु क्खु अज्जचारुदत्तेण वाहणपडिस्समं परिहरन्तेण अण्णो मणुस्सो अण्णं पवहणं पेसिदं भविस्सदि । फुरादि दाहिणं लोअणम् । वेवदि मे हिअअम् । सुण्णाओ दिसाओ । सव्वं ज्जेव विसंठुलं पेक्खामि । [हा धिक् हा धिक् ! न खलु वर्धमानकस्यायं स्वरसंयोगः । किं न्विदम् । किं नु खल्वार्यचारुदत्तेन वाहनपरिश्रमं परिहरतान्यो मनुष्योऽन्यत्प्रवहणं प्रेषितं भविष्यति । स्फुरति दक्षिणं लोचनम् । वेपते मे हृदयम् । शून्या दिशः । सर्वमेव विसंष्ठुलं पश्यामि ।]

शकारः—(नेमिघोषमाकर्ण्य) भावे भावे आगदे पवहणे । [भाव भाव आगतं प्रवहणम् ।]

Viṭa :—Be you at ease. He would be coming just now.

(*Then is discovered* Vasantasenā *seated in the car and* Ceṭa)

Ceṭa :—I am indeed afraid. The sun [is one] of mid-day. I hope the king's brother-in-law Saṁsthānaka would not be no angry. So, I shall drive on quickly. Move on, bulls, move on.

Vasantasenā :—Alas ! Oh, fie ! This [is] not indeed the voice of Vardhamānaka ! What indeed [is] this ? Could it indeed be that another man and another car have been sent by the noble Cārudatta, [wishing] to avoid [additional] fatigue to the driving animal ? [My] right eye throbs ; my heart is trembling ; quarters [seem to be] void ; everything indeed see to be at sixes and sevens [or, topsy-turvy].

Śakāra :—(*Listening to the noise of the rims*) Bhāva, Bhāva, the car is come !

विटः—कथं जानासि ।

शकारः—किं ण पेक्खदि भावे। वुड्ढशूअले विअ घुलघुलाअमाणे लक्खीअदि। [किं न पश्यति भावः । वृद्धशूकर इव घुरघुरायमाणो लक्ष्यते ।]

विटः—(दृष्ट्वा) साधु लक्षितम् । अयमागतः ।

शकारः—पुत्तका थावलका चेडा आगदे शि । [पुत्रक स्थावरक चेट आगतोऽसि ।]

चेटः—अध इं। [अथ किम् ।]

शकारः—पवहणे वि आगदे । [प्रवहणमप्यागतम् ।]

चेटः—अध इं । [अथ किम् ।]

शकारः—गोणा वि आगदे । [वृषभावप्यागतौ ।]

चेटः—अध इं । [अथ किम् ।]

शकारः—तुमं वि आगदे । [त्वमप्यागतः ।]

चेटः—(सहासम्) भट्टके अहं वि आगदे । [भट्टारक अहमप्यागतः ।]

शकारः—ता पवेशेहि पवहणम् । [तत्प्रवेशय प्रवहणम् ।]

चेटः—कदलेण मग्गेण । [कतरेण मार्गेण ।]

शकारः—एदेण ज्जेव पाआलखण्डेण । [एतेनैव प्राकारखण्डेन ।]

चेटः—भट्टके गोणा मलेन्ति । पवहणे वि भज्जेदि । हगे वि चेडे मलामि । [भट्टारक वृषभौ म्रियेते । प्रवहणमपि भज्यते । अहमपि चेटो म्रिये ।]

Viṭa :—How do you know ?

Śakāra :—Can you not see, Bhāva? It looks like an aged hog croaking [lit. producing a *ghurghura* sound].

Viṭa :—(*Seeing*) Well marked ! Here [he has] come.

Śakāra :—Dear son, Sthāvaraka Ceṭa, have you come ?

Ceṭa :—Just so.

Sakāra :—The car also come ?

Çeṭa :—Just so.

Sakāra :—Bulls also come ?

Ceṭa :—Just so.

Sakāra :—You also come ?

Çeṭa :—(*With a laugh*) Master, I too have come !

Śakāra :—Then bring in the car.

Çeṭa :—By which way ?

Śakāra :—By this very broken portion of the wall.

Ceṭa :—Master, the bulls would die, the car too would be smashed, and I also, Ceṭa would die.

शकारः—अले लाअशालके हग्गे । गोणा मले अवले कीणिश्शम् । पवहणे भग्गे अवलं घडाइश्शम् । तुमं मले अण्णे पवहणवाहके हुविश्शदि । [अरे राजश्यालकोऽहम् । वृषभौ मृतौ अपरौ क्रेष्यामि । प्रवहणं भग्नम् अपरं कारयिष्यामि । त्वं मृतः अन्यः प्रवहणवाहको भविष्यति ।]

चेटः—शव्वं उववण्णं हुविश्शदि । हग्गे अत्तणकेलके ण हुविश्शम् । [सर्वमुपपन्नं भविष्यति। अहमात्मीयो न भविष्यामि ।]

शकारः—अले शव्वं पि णश्शदु । पाआलखण्डेण पवेशेहि पवहणम् [अरे सर्वमपि नश्यतु । प्राकारखण्डेन प्रवेशय प्रवहणम् ।]

चेटः—विभज्ज ले पवहण शमं शामिणा विभज्ज । अण्णे पवहणे भोदु । भट्टके गदुअ णिवेदेमि । (प्रविश्य) कधं ण भग्गे । भट्टके एशे उवत्थिदे पवहणे । [विभङ्ग्धि रे प्रवहण समं स्वामिना विभङ्ग्धि । अन्यत्प्रवहणं भवतु । भट्टारकं गत्वा निवेदयामि ।...कथं न भग्नम् । भट्टारक एतदुपस्थितं प्रवहणम् ।]

Humour

शकारः—ण छिण्णा गोणा । ण मला लज्जा । तुमं पि ण मले । [न छिन्नौ वृषभौ । न मृता रज्जवः । त्वमपि न मृतः ।]

चेटः—अध इं । [अथ किम् ।]

शकारः—भाव आअच्छ । पवहणं पेक्खामो । भावे तुमं पि मे गुरु पलमगुलु । पेक्खीअशि शादलके अब्भन्तलकेत्ति पुलक्कलण्णाएत्ति । तुमं दाव पव-

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Śakāra :—Oh, I [am] the king's brother-in-law. [If] the bulls [are] dead, I shall buy another pair of them. [If] the car [is] smashed up, I shall have another made. [If] you [are] dead, there would be another car-driver.

Ceṭa :—Every thing would turn out all right. [The only flaw would be] I would not be belonging to myself [that is, I would lose myself]!

Śakāra :—Oh, let even everything perish. Bring in the car by the broken portion of the wall.

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Ceṭa :—Break into pieces, O car, break into pieces along with the master! Let there be another car! Going to the master, I shall inform him [duly]. (*Entering*) What? Not broken! Master, here has the car come.

Śakāra :—Bulls not snapped? Reins not dead? You too, not dead?

Ceṭa :—Just so.

Śakāra :—Bhāva, come. Let us [two] see the car. Bhāva, you again [are] my preceptor, preceptor *par excellence*. You are

हणं अग्गदो अहिलुह । [भाव आगच्छ । प्रवहणं पश्यावः । भाव त्वमपि मम गुरुः रमगुरुः । प्रेक्ष्यसे सादरकोऽभ्यन्तरक इति पुरस्करणीय इति । त्वं तावत्प्रवहणमग्रतोऽ- ५७ धिरोह ।]

विटः—एवं भवतु । (इत्यारोहति)

शकारः—अथवा चिस्ट तुमम् । तुह बप्पकेलके पवहणे जेण तुमं अग्गदो अहिलुहशि । हग्गे पवहणशामी । अग्गदो पवहणं अहिलुहामि । [अथवा ६० तिष्ठ त्वम् । तव पितुः प्रवहणम् येन त्वमग्रतोऽधिरोहसि । अहं प्रवहणस्वामी । अग्रतः प्रवहणमधिरोहामि ।]

विटः—[1]भवानेवं ब्रवीति । ६३

शकारः—जइ वि हग्गे एव्वं भणामि तधा वि तुह एशे आआले अहिलुह भस्टके त्ति भणिदुम् । [यद्यप्यहमेवं भणामि तथापि तवैष आचारः अधिरोह भट्टारक इति भणितुम् ।] ६६

विटः—आरोहतु भवान् ।

शकारः—एशे शंपदं अहिलुहामि । पुत्तका थावलका चेडा पलिवत्तावेहि पवहणम् । [एष सांप्रतमधिरोहामि । पुत्रक स्थावरक चेट परिवर्तय प्रवहणम् ।] ६९

चेटः—(परावर्त्य) आहिलुहदु भट्टालके । [अधिरोहतु भट्टारकः ।]

शकारः—(अधिरुह्यावलोक्य च [2]शङ्कां नाटयित्वा त्वरितमवतीर्य विटं कण्ठेऽ- लम्ब्य) भावे भावे मलेशि मलेशि । पवहणाधिलूढा लक्खशी चोले वा पडि- ७२

looked upon [by me] with regard, as an intimate friend, as one fit to be honoured. So, just ascend you the car ahead [of me].

Viṭa :—Let it be so. [*Moves off to ascend*

Śakāra :—Or rather, stay you [where you are]. [Is] the car belonging to your father, that you are mounting [it] ahead [of me]? *I* [am] the owner of the car : I shall mount the car before [you ; or, first].

Viṭa :—You told me so [to mount the car first].

Śakāra :—Even if I said that, still it was proper etiquette for you to say ' Master, [please] ascend [first].'

Viṭa :—May your honour ascend.

Śakāra :—Here I shall ascend now. Dear son, Sthāvaraka Ceṭa, turn round the car.

Ceṭa :—(*Turning it round*) May the master ascend.

Śakāra :—(*Mounting up and beholding, gesticulating fear, hastily alighting, clasping* Viṭa *by the neck*) Bhāva, Bhāva! You are

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१ भवानेव । २ त्रासं ।

वशदि । ता जइ लक्खशी तदो उभे वि मूशे । अध चोले तदो उभे वि खज्जे। [भाव भाव मृतोऽसि मृतोऽसि । प्रवहणाधिरूढा राक्षसी चोरो वा प्रतिवसति । तद्यदि राक्षसी तदोभावपि मुषितौ । अथ चौरः तदोभावपि खादितौ ।]

विटः—न भेतव्यम् । कुतोऽत्र वृषभयाने राक्षस्याः संचारः । मा नाम ते मध्याह्नार्कतापच्छिन्नदृष्टेः स्थावरकस्य सकञ्चुकां छायां दृष्ट्वा भ्रान्तिरुत्पन्ना ।

शकारः—पुत्तका थावलका चेडा जीवेशि। [पुत्रक स्थावरक चेट जीवसि।]

चेटः—अध इं । [अथ किम् ।]

शकारः—भावे पवहणाधिलूढा इत्थिआ पडिवशादि । ता अवलोएहि। [भाव प्रवहणाधिरूढा स्त्री प्रतिवसति । तदवलोकय ।]

विटः—कथं स्त्री ।

अवनतशिरसः प्रयाम शीघ्रं पथि वृषभा इव वर्षताडिताक्षाः।
मम हि सदसि गौरवप्रियस्य कुलजनदर्शनकातरं हि चक्षुः ॥ १५॥

वसन्तसेना—(सविस्मयमात्मगतम्) कथं मम णअणाणं आआसअरो ज्जेव राअसालओ । ता संसइदम्हि मन्दभाआ । एसो दाणिं मम मन्दभाइणीए

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dead, you are dead! There abides occupying the car a demoness or a thief. So, if [it is] a demoness, we both are stolen away: if a thief, then we both are eaten up!

Viṭa:—Be not afraid. How [could there be] a movement [or, roaming about] by a demoness here in this bullock-car? Could it not be that [this] delusion was produced in you with [your] eyes dazzled by the heat of the mid-day-sun, on seeing the shadow of Sthāvaraka with [his] cloak?

Śakāra:—Dear son, Sthāvaraka Ceṭa, are you alive?

Ceṭa:—Just so.

Śakāra:—Bhāvá, there abides a woman occupying the car. So, look into it.

Viṭa:—What! A woman!

Let us quickly pass by the road, with heads hung down like bullocks with eyes struck by the [showers of] rain; for, the eye of me, who am fond of high regard [being shown to me] in the assembly [of gentlemen], [is] indeed afraid [or, nervous] of looking at nobly-born persons [or, ladies]. (15)

Vasantasenā:—(*In amazement, to herself*) What! [It is] the king's brother-in-law who causes only annoyance to [my] eyes! So, I am in danger, luckless that I am! Now this my

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१ [illegible] । २ [illegible]...[illegible] ।

सरक्खेत्तपाडिदो विअ बीअमुट्ठी णिप्फलो इध आगमणो संवुत्तो । ता किं एत्थ ३
रिस्सम् । [कथं मम नयनयोरायासकर एव राजश्यालः । तत्संशयितास्मि मन्द-
ग्या । एतदिदानीं मम मन्दभागिन्या ऊपरक्षेत्रपतित इव बीजमुष्टिर्निष्फलमिहागमनं
वृत्तम् । तत्किमत्र करिष्यामि ।] ६

शकारः—कादले क्खु एशे वुड्ढचेडे पवहणं णावलोएदि । भावे आलो-
एहि पवहणम् । [कातरः खल्वेष वृद्धचेटः प्रवहणं नावलोकयति । भाव आलोकय
वहणम् ।] ९

विटः—को दोषः । भवतु । एवं तावत् ।

शकारः—कथम् शिआला उड्डेन्ति वाअशा वच्चेन्ति । ता जाव भावे
अक्खीहिं भक्खीअदि दन्तेहिं पेक्खीअदि ताव हग्गे पलाइश्शम् । [कथम् शृगाला १२
ड्डयन्ते वायसा व्रजन्ति । तद्यावद्भावोऽक्षिभ्यां भक्ष्यते दन्तैः प्रेक्ष्यते तावदहं पलायिष्ये ।]

विटः—(वसन्तसेनां दृष्ट्वा । सविषादमात्मगतम्) कथमये मृगी व्याघ्रमनु-
सरति । भोः कष्टम् । १५

शरच्चन्द्रप्रतीकाशं पुलिनान्तरशायिनम् ।
हसी हंसं परित्यज्य वायसं समुपस्थिता ॥ १६ ॥

(जनान्तिकम्) वसन्तसेने न युक्तमिदम् नापि सदृशमिदम् ।

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coming here, luckless that I am, has become fruitless, like a handful of seed fallen in a barren spot with saline soil! So, what shall I do here?

Śakāra :—This old Ceṭa [is] indeed nervous; [he] would not look into the car. Bhāva, look into the car.

Viṭa :—What harm? All right. [I shall do] thus now.

Śakāra :—How? The jackals are flying up; the crows are walking. So, before Bhāva is eaten up by the eyes [and] is looked at by the teeth, I shall be running away.

Viṭa :—(*Seeing* Vasantasenā, *with dejection, to himself*) What, oh, the doe is going after a tiger! Oh! Alas!

Having abandoned the [male] swan resembling the autumnal moon, [and] resting on the [white] sandy region, the female swan has approached a crow! (16)

(*Aside*) Vasantasenā, this [is] not proper, this [is] not becoming either—

पूर्वं मानादवज्ञाय द्रव्यार्थं जननीवशात् ।

वसन्तसेना—ण । [न ।] (इति शिरश्चालयति)

विटः—अशौण्डीर्यस्वभावेन वेशभावेन मन्यते ॥ १७ ॥

ननूक्तमेव मया भवतीं प्रति—सममुपचर भद्रे सुप्रियं चाप्रियं च ।

वसन्तसेना—पवहणविपज्जासेण आगदा । सरणागदम्हि । [प्रवहणविपर्यासेनागता । शरणागतास्मि ।]

विटः—न भेतव्यं न भेतव्यम् । भवतु । एनं वञ्चयामि । (शकारमुपगम्य) काणेलीमातः सत्यं राक्षस्येवात्र प्रतिवसति ।

शकारः—भावे भावे जइ लक्खशी पडिवशदि ता कीश ण तुमं मूशेदि। अध चोले ता किं तुमं ण भक्खिदे । [भाव भाव यदि राक्षसी प्रतिवसति तत्कथं न त्वां मुष्णाति । अथ चौरः तदा किं त्वं न भक्षितः ।

विटः—किमनेन निरूपितेन । यदि पुनरुद्यानपरम्परया पद्भ्यामेव नगरीमुज्जयिनीं प्रविशावः तदा को दोषः स्यात् ।

शकारः—एव्वं किदे किं भोदि । [एवं कृते किं भवति ।]

Having first [or, formerly] disregarded, through pride,
[now] for the sake of money, at the desire of [your] mother—

Vasantasenā :—No. [*Shakes her head*

Viṭa :—

[This one] is favoured, owing to the profession of a harlot,
having absence of pride [or, self-respect] as [its] nature ! (17)

Again, I myself did say to your ladyship [before]—'Good lady, wait upon [therefore] equally one very agreeable and one disagreeable [to you] !'

Vasantasenā :—I came, owing to an interchange of cars. I approach [you] for protection.

Viṭa :—Fear not, fear not. Well, I shall deceive him. (*Going near* Śakāra) Son of Kāṇelī, [it is] true—a demoness, verily, abides here.

Śakāra :—Bhāva, Bhāva ! If a demoness abides, then why has she not carried you off ? If a thief, then why have you not been eaten up ?

Viṭa :—What [is the use] of looking into it ? If we, on the other hand, enter the city, Ujjayinī [going] just on foot, through the row of orchards, then what harm would be [there] ?

Śakāra :—If this be done, what would happen ?

विटः—एवं कृते व्यायामः सेवितो धुर्याणां च परिश्रमः परिहृतो भवति ।

शकारः—एवं भोदु । थावलआ चेडा णेह पवहणम् । अधवा चिश्ट चिश्ट । देवदाणं बम्हणाणं च अग्गदो चलणेण गच्छामि । णहि णहि । पवहणं अहिलुहिअ गच्छामि जेण दूलदो मं पेक्खिअ भाणिश्शन्ति—एशे शे लशिटअशाले भट्टालके गच्छादि । [एवं भवतु । स्थावरक चेट नय प्रवहणम् । अथवा तिष्ठ तिष्ठ । देवतानां ब्राह्मणानां चाग्रतश्चरणेन गच्छामि । नहिं नहि । प्रवहणमधिरुह्य गच्छामि येन दूरतो मां प्रेक्ष्य भणिष्यन्ति–एष स राष्ट्रियश्यालो भट्टारको गच्छति ।]

विटः—(स्वगतम्) दुष्करं विषमौषधीकर्तुम् । भवतु । एवं तावत् । (प्रकाशम्) काणेलीमातः एषा वसन्तसेना भवन्तमभिसारयितुमागता ।

वसन्तसेना—सन्तं पावम् । सन्तं पावम् । [शान्तं पापम् । शान्तं पापम् ।]

शकारः—(सहर्षम्) भावे भावे मं पवलपुलिशं मणुश्शं वाशुदेवकम् । [भाव भाव मां प्रवरपुरुषं मनुष्यं वासुदेवकम् ।]

विटः—अथ किम् ।

शकारः—तेण हि अपुव्वा शिली शमाशादिदा । तश्शिं काले मए लोशाविदा शंपदं पादेशुं पाडिअ पशादेमि । [तेन ह्यपूर्वा श्रीः समासादिता । तस्मिन्काले मया रोषिता सांप्रतं पादयोः पतित्वा प्रसादयामि ।]

Viṭa :—If this be done, there would be exercise taken [by us] and fatigue to the bullocks avoided.

Śakāra :—Be it so. Sthāvaraka Ceṭa, take away the car. Or, stay, stay. I [may] go on foot in front of deities and Brāhmaṇas. No, no, I shall go, mounting the car, so that [people] on seeing me from a distance, would be saying—' Here is going that king's brother-in-law, the master ! '

Viṭa :—(*To himself*) [It is] difficult to turn poison into medicine. Well, [I shall do] this now. (*Aloud*) Son of Kāṇelī, here has Vasantasenā come to you of her own accord to sport [with you] !

Vasantasenā :—God forbid ! Let evil be averted !

Śakāra :—(*With joy*) Bhāva, Bhāva ! [With] me, a most excellent person, a human being, Vāsudeva ?

Viṭa :—Just so.

Śakāra :—In that case, a singular affluence has been secured [by me] ! At that time, she was made angry [by me]; now falling at [her] feet, I shall propitiate [her].

पूर्वं मानादवज्ञाय द्रव्यार्थं जननीवशात् ।

वसन्तसेना—ण । [न ।] (इति शिरश्चालयति)

विटः—अशौण्डीर्यस्वभावेन वेशभावेन मन्यते ॥ १७ ॥

ननूक्तमेव मया भवतीं प्रति—सममुपचर भद्रे सुप्रियं चाप्रियं च ।

वसन्तसेना—पवहणविपज्जासेण आगदा । सरणागदम्हि । [प्रवहण-
३ विपर्यसिनागता । शरणागतास्मि ।]

विटः—न भेतव्यं न भेतव्यम् । भवतु । एनं वञ्चयामि । (शकारमुपगम्य)
काणेलीमातः सत्यं राक्षस्येवात्र प्रतिवसति ।

६ **शकारः**—भावे भावे जइ लक्खशी पडिवशदि ता कीश ण तुमं मूशेदि।
अध चोले ता किं तुमं ण भक्खिदे । [भाव भाव यदि राक्षसी प्रतिवसति तत्कथं
न त्वां मुष्णाति । अथ चौरः तदा किं त्वं न भक्षितः ।

९ **विटः**—किमनेन निरूपितेन । यदि पुनरुद्यानपरम्परया पद्भ्यामेव नगरी-
मुज्जयिनीं प्रविशावः तदा को दोषः स्यात् ।

शकारः—एव्वं किदे किं भोदि । [एवं कृते किं भवति ।]

Having first [or, formerly] disregarded, through pride, [now] for the sake of money, at the desire of [your] mother—

Vasantasenā :—No. [*Shakes her head*

Viṭa :—

[This one] is favoured, owing to the profession of a harlot, having absence of pride [or, self-respect] as [its] nature ! (17)

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Śakāra :—Bhāva, Bhāva ! If a demoness abides, then why has she not carried you off ? If a thief, then why have you not been eaten up ?

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Śakāra :—If this be done, what would happen ?

विटः—एवं कृते व्यायामः सेवितो धुर्याणां च परिश्रमः परिहृतो भवति।

शकारः—एवं भोदु। थावलआ चेडा णेह पवहणम्। अधवा चिश्ट चिश्ट। देवदाणं बम्हणाणं च अग्गदो चलणेण गच्छामि। णहि णहि। पवहणं अहिलुहिअ गच्छामि जेण दूलदो मं पेक्खिअ भाणिश्शन्ति—एशे शे लश्टिअशाले भट्टालके गच्छादि। [एवं भवतु। स्थावरक चेट नय प्रवहणम्। अथवा तिष्ठ तिष्ठ। देवतानां ब्राह्मणानां चाग्रतश्चरणेन गच्छामि। नहि नहि। प्रवहणमधिरुह्य गच्छामि येन दूरतो मां प्रेक्ष्य भणिष्यन्ति–एष स राष्ट्रियश्यालो भट्टारको गच्छति।]

विटः—(स्वगतम्) दुष्करं विषमौषधीकर्तुम्। भवतु। एवं तावत्। (प्रकाशम्) काणेलीमातः एषा वसन्तसेना भवन्तमभिसारयितुमागता।

वसन्तसेना—सन्तं पावम्। सन्तं पावम्। [शान्तं पापम्। शान्तं पापम्।]

शकारः—(सहर्षम्) भावे भावे मं पवलपुलिशं मणुश्शं वाशुदेवकम्। [भाव भाव मां प्रवरपुरुषं मनुष्यं वासुदेवकम्।]

विटः—अथ किम्।

शकारः—तेण हि अपुव्वा शिली शमाशादिदा। तश्शिं काले मए लोशाविदा शंपदं पादेशुं पडिअ पशादेमि। [तेन ह्यपूर्वा श्रीः समासादिता। तस्मिन्काले मया रोषिता सांप्रतं पादयोः पतित्वा प्रसादयामि।]

Viṭa :—If this be done, there would be exercise taken [by us] and fatigue to the bullocks avoided.

Śakāra :—Be it so. Sthāvaraka Ceṭa, take away the car. Or, stay, stay. I [may] go on foot in front of deities and Brāhmaṇas. No, no, I shall go, mounting the car, so that [people] on seeing me from a distance, would be saying—' Here is going that king's brother-in-law, the master ! '

Viṭa :—(*To himself*) [It is] (difficult to turn poison into medicine.) Well, [I shall do] this now. (*Aloud*) Son of Kāṇelī, here has Vasantasenā come to you of her own accord to sport [with you] !

Vasantasenā :—God forbid ! Let evil be averted !

Śakāra :—(*With joy*) Bhāva, Bhāva ! [With] me, a most excellent person, a human being, Vāsudeva ?

Viṭa :—Just so.

Śakāra :—In that case, a singular affluence has been secured [by me] ! At that time, she was made angry [by me]; now falling at [her] feet, I shall propitiate [her].

विटः—साध्वभिहितम् ।

शकारः—एशे पादेशुं पडेमि । (इति वसन्तसेनामुपसृत्य) अत्तिके अम्बिके शुणु मम विण्णत्तिम् ।

एशे पडामि चलणेशु विशालणेत्ते हश्तञ्जलिं दशणहे तव शुद्धदन्ति ।
जं तं मए अवकिदं मदणातुलेण तं खामिदाशि वलगत्ति तवम्हि दाशे ॥१८॥

[एष पादयोः पतामि ।...मातः अम्बिके शृणु मम विज्ञप्तिम् ।
एष पतामि चरणयोर्विशालनेत्रे हस्ताञ्जलिं दशनखे तव शुद्धदन्ति ।
यत्तन्मयापकृतं मदनातुरेण तत्क्षामितासि वरगात्रि तवास्मि दासः ॥]

वसन्तसेना—(सक्रोधम्) अवेहि । अणज्जं मन्तेसि । [अपेहि । अनार्यं मन्त्रयसे ।]

(इति पादेन ताडयति)

शकारः—(सक्रोधम्)

जे चुम्बिदे अम्बिकमादुकेहिं गदे ण देवाण वि जे पणामम् ।
शे पाडिदे पादतलेण मुण्डे वणे शिआलेण जधा मुदङ्गे ॥ १९ ॥

अले थावलआ चेडा कहिं तुए एशा शमाशादिदा ।

[यच्चुम्बितमम्बिकामातृकाभिर्गतं न देवानामपि यत्प्रणामम् ।
तत्पातितं पादतलेन मुण्डं वने शृगालेन यथा मृताङ्गम् ॥
अरे स्थावरक चेट कुत्र त्वयैषा समासादिता ।]

Viṭa :—Well spoken !

Śakāra :—Here I fall at [her] feet. (*Going near* Vasantasenā) Aunt [or, mother], mamma, hear my prayer—

Here I fall on [your] feet, [O] long-eyed one, [and I put] [my] folded hands on your ten nails, [O] one of white [or, shining] teeth; whatever wrong was done by me distressed by love, towards you, that should be forgiven [by you] [lit. you are made to forgive]; [O] beautiful-bodied one, I am your slave ! (18)

Vasantasenā :—(*In rage*) Get away. You are talking basely.

[*Strikes him with the foot*

Śakāra :—(*Angrily*)

That head [of mine] which was kissed by mothers and mammas, which was not bent down in homage even for the gods, has been struck down [by you] with [your] foot like a dead body in the forest by a jackal. (19)

O Sthāvaraka Ceṭa, where was this one met [or found out] by you ?

चेटः—भट्टके गामशअलेहिं लुद्धे लाअमग्गे । तदो चालुदत्तश्श लुक्खवाडिआए पवहणं थाविअ तहिं ओदलिअ जाव चक्कपलिवट्टिअं कलेमि ताव एशा पवहणविपज्जाशेण इह आलूढे त्ति तक्केमि । [भट्टक ग्रामशकटै रुद्धो राजमार्गः । तदा चारुदत्तस्य वृक्षवाटिकायां प्रवहणं स्थापयित्वा तत्रावतीर्य यावच्चक्रपरिवृत्तिं करोमि तावदेषा प्रवहणविपर्यासेनेहारूढेति तर्कयामि ।]

शकारः—कधं पवहणविपज्जाशेण आगदा । ण मं अहिशालिदुम् । ता ओदल ओदल ममकेलकादो पवहणादो । तुमं तं दलिद्दशत्थवाहपुत्तकं अहिशालेशि । ममकेलकाइं गोणाइं वाहेशि । ता ओदल ओदल गब्भदाशि ओदल ओदल । [कथं प्रवहणविपर्यासेनागता । न मामभिसारयितुम् । तदवतरावतर मदीयात्प्रवहणात् । त्वं तं दरिद्रसार्थवाहपुत्रकमभिसारयसि । मदीयौ वृषभौ वाहयसि । तदवतरावतर गर्भदासि अवतरावतर ।]

वसन्तसेना—तं अज्जचारुदत्तं अहिसारेसि त्ति जं सच्चम् अलंकिदम्हि इमिणा वअणेण । संपदं जं भोदु तं भोदु । [तमार्यचारुदत्तमभिसारयसीति यत्सत्यम् अलंकृतास्म्यमुना वचनेन । सांप्रतं यद्भवतु तद्भवतु ।]

Ceṭa :—Master, the king's highway had been blocked by the village-carts. Then, having placed [or, parked] the car in the garden [or, grove of trees] of Cārudatta, and got down there while I was doing the turning of the wheel [of other carts], she must have mounted [the car] owing to an interchange of the cars—this [is what] I guess.

Śakāra :—What, she has come here due to an interchange of cars ? Not [come] to sport with me of her own accord ? So, alight, alight from my car ! You go of your own accord to sport with that penniless merchant-son ! [And] make my bulls to carry you ! So, get down, get down, [O] slave-by-birth, get down, get down.

Vasantasenā :—' You are going of your own accord to sport with the noble Cārudatta '—by these words, to be sure, am I honoured. Now, let whatever is to happen, happen [I am prepared to face any eventuality].

शकारः—

एदेहिं दे दशणहुप्पलमण्डलेहिं हस्तेहिं चाडुशदताडणलम्पडेहिं।
कट्टामि दे वलतणुं णिअजाणकादो केशेशु वालिदइअं वि जहा जडाऊ ॥२०॥

[एताभ्यां ते दशनखोत्पलमण्डलाभ्यां हस्ताभ्यां चाटुशतताडनलम्पटाभ्याम्।
कर्षामि ते वरतनुं निजयानकात्केशेषु वालिदयितामिव यथा जटायुः ॥]

विटः—अग्राह्या मूर्धजेष्वेताः स्त्रियो गुणसमन्विताः।
न लताः पल्लवच्छेदमर्हन्त्युपवनोद्भवाः ॥ २१ ॥

तदुत्तिष्ठ त्वम्। अहमेनामवतारयामि। वसन्तसेने अवतीर्यताम्।

(वसन्तसेनावतीर्यैकान्ते स्थिता)

3 **शकारः**—(स्वगतम्) जे शे मम वअणावमाणेण तदा लोशग्गी शंधुक्खिदे अज्ज एदाए पादप्पहालेण अणेण पज्जालिदे। तं शंपदं मालेमि णम्। भोदु। एव्वं दाव। (प्रकाशम्) भावे भावे

जादिच्छशे लम्बदशाविशालं पावालअं शुत्तशदेहिं जुत्तम्।
मंशं च खाद्दुं तह तुश्टि कादुं चुहू चुहू चुक्कु चुहू चुहुत्ति ॥ २२ ॥

Śakāra :—

By these [two] hands possessing a circle of lotuses in the form of the ten nails, greedy to strike with hundreds of coaxing words, shall I drag by the hair your beautiful body from my car, as Jaṭāyu did Vāli's beloved. (20)

Viṭa :—

These women endowed with qualities do not deserve to be grasped by the hair; creepers reared up in gardens do not deserve to have [their] foliage cut off. (21)

So, stand you up. I shall get her down. Vasantasenā, please alight.

[Vasantasenā, *alighting, stays in a corner*

Śakāra :—(*To himself*) That my fire of anger which was enkindled then by the disregard of [my] words, has to-day been made to blaze forth by this her striking [me] by the foot. So, now I shall kill her. Well, [I shall do] this now. (*Aloud*) Bhāva, Bhāva,

If you wish [to have] a mantle, big, with long fringes, and worked up with hundreds of threads, and to eat flesh and likewise to secure [complete] gratification [expressed in emitting the sounds]—*cuhū, cuhū, cukku, cuhū, cuhū*— (22)

[यः स मम वचनावमानेन तदा रोषाग्निः संधुक्षितः अथैतस्याः पादप्रहारेणानेन प्रज्वलितः । तत्सांप्रतं मारयाम्येनाम् । भवतु । एवं तावत् ।...भाव भाव
यदीच्छासि लम्बदशाविशालं प्रावारकं सूत्रशतैर्युक्तम् ।
मांसं च खादितुं तथा तुष्टिं कर्तुं चुहू चुहू चुक्कु चुहू चुहू इति ॥]

विटः—ततः किम् ।

शकारः—मम पिअं कलेहि । [मम प्रियं कुरु ।]

विटः—बाढं करोमि वर्जयित्वा त्वकार्यम् ।

शकारः—भावे अकज्जाह गन्धे वि णत्थि । लक्खशी कावि णत्थि । [भाव अकार्यस्य गन्धोऽपि नास्ति । राक्षसी कापि नास्ति ।]

विटः—उच्यतां तर्हि ।

शकारः—मालेहि वशन्तशेणिअम् । [मारय वसन्तसेनाम् ।]

विटः—(कर्णौ पिधाय)

बालां स्त्रियं च नगरस्य विभूषणं च
वेश्यामवेशसदृशप्रणयोपचाराम् ।
एनामनागसमहं यदि घातयामि
केनोडुपेन परलोकनदीं तरिष्ये ॥ २३ ॥

Viṭa :—What then ?

Śakāra :—Do [What is] very agreeable to me.

Viṭa :—Yes. I would do, barring a base deed.

Śakāra :—Bhāva, there is not even the scent of a base deed. There is no demoness [who is associated with *gandha*] of any kind !

Viṭa :—Speak out then.

Śakāra :—Kill Vasantasenā.

Viṭa :—(*Closing his ears*)

If I [were to] kill her [or, this one], a young woman [lit. a girl, a woman] and an ornament of the city, a courtesan entertaining [feelings of] love not in keeping with residence in the Courtesan-quarter [or, a courtesan's profession], [and] innocent, with what boat shall I [be able to] cross the river [on the way] to the other world [after death]? (23)

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१ नरलोक ।

शकारः--अहं दे भेडकं दइश्शम् । अण्णं च विवित्ते उज्जाणे इध मालन्तं को तुमं पेक्खिश्शादि । [अहं त उडुपं दास्यामि । अन्यच्च विविक्त उद्यान इह मारयन्तं कस्त्वां प्रेक्षिष्यते ।]

विटः—पश्यन्ति मां दशदिशो वनदेवताश्च
चन्द्रश्च दीप्तकिरणश्च दिवाकरोऽयम् ।
धर्मानिलौ च गगनं च तथान्तरात्मा
भूमिस्तथा सुकृतदुष्कृतसाक्षिभूता ॥ २४ ॥

शकारः--तेण हि पडन्तोवालिदं कदुअ मालेहि । [तेन हि पटान्तापवारितां कृत्वा मारय ।]

विटः--मूर्ख अपध्वस्तोऽसि ।

शकारः--अधम्मभीलू एशे वुड्ढकोले। भोदु। थावलअं चेडं अणुणेमि। पुत्तका थावलका चेडा शोवण्णखण्डुआइं दइश्शम्। [अधर्मभीरुरेष वृद्धकोलः। भवतु। स्थावरकं चेटमनुनयामि। पुत्रक स्थावरक चेट सुवर्णकटकानि दास्यामि।]

चेटः—अहं पि पलिहाइश्शम् । [अहमपि परिधास्यामि ।]

शकारः—शोवण्णं दे पीठकं कालइश्शम्। [सौवर्णं ते पीठकं कारयिष्यामि।]

चेटः—अहं पि उवविशिश्शम् । [अहमप्युपवेक्ष्यामि ।]

Śakāra :—I shall furnish you with [lit. give] a boat. And further, who is going to see you killing [her] in this secluded garden ?

Viṭa :—

The ten quarters and the sylvan deities, and the Moon, and this Sun with blazing rays, and Dharma and Wind and the sky, likewise the inner self, and likewise the Earth being the witness of [all] good deeds and bad deeds—[all these] would be seeing me ! (24)

Śakāra :—In that case, kill [her], screening [her] by the end of [your] garment.

Viṭa :—Idiot, be damned !

Śakāra :—This old jackal [is] afraid of [being involved in what might lead to] unholy merit. Well, I shall request Sthāvaraka Ceṭa—Dear son, Sthāvaraka Ceṭa, I shall give [you] gold bracelets.

Ceṭa :—I too shall wear [them].

Śakāra :—I shall have a golden stool made for you !

Ceta :—I too shall sit [upon it].

शकारः—शव्वं दे उच्छिश्टअं दइश्शम्। [सर्वं त उच्छिष्टं दास्यामि।]

चेटः—अहं पि खाइश्शम्। [अहमपि खादिष्यामि।]

शकारः—शव्वचेडाणं महत्तलकं कलइश्शम्। [सर्वचेटानां महत्तरकं करिष्यामि।]

चेटः—भट्टके हुविश्शम्। [भट्टक भविष्यामि।]

शकारः—ता मण्णेहि मम वअणम्। [तन्मन्यस्व मम वचनम्।]

चेटः—भट्टके शव्वं कलेमि वज्जिअ अकज्जम्। [भट्टक सर्वं करोमि वर्जयित्वाकार्यम्।]

शकारः—अकज्जाह गन्धे वि णत्थि। [अकार्यस्य गन्धोऽपि नास्ति।]

चेटः—भणाडु भट्टके। [भणतु भट्टकः।]

शकारः—एणं वशन्तशेणिअं मालेहि। [एनां वसन्तसेनां मारय।]

चेटः—पशीदडु भट्टके। इअं मए अणज्जेण अज्जा पवहणपलिवत्तणेण आणीदा। [प्रसीदतु भट्टकः। इयं मयानार्येणार्या प्रवहणपरिवर्तनेनानीता।]

शकारः—अले चेडा तवावि ण पहवामि। [अरे चेट तवापि न प्रभवामि।]

चेटः—पहवदि भट्टके शलीलाह ण चालित्ताह। ता पशीददु पशीददु भट्टके। भाआमि क्खु अहम्। [प्रभवति भट्टकः शरीरस्य न चारित्रस्य। तत्प्रसीदतु प्रसीदतु भट्टकः। बिभेमि खल्वहम्।] good

शकारः—तुमं मम चेडे भविअ कश्श भाआशि। [त्वं मम चेटो भूत्वा कस्माद्बिभेषि।]

Śakāra :—I shall give you all the leavings [of my food].

Ceṭa :—I too shall eat [them].

Śakāra :—I shall make you the Chief of all Ceṭas.

Ceṭa :—Master, I shall become [one, very gladly].

Śakāra :—Then, agree to my bidding.

Ceṭa :—Master, I shall do everything, barring a base deed.

Śakāra :—There is not even the scent of a base deed.

Ceṭa :—Let Master tell.

Śakāra :—Kill this Vasantasenā. Humour

Ceṭa —Be pleased, Master. This noble lady was brought by me, a wretch, owing to an interchange of cars.

Śakāra :—O Ceṭa, have I no power over even you?

Ceṭa :—Master has power over [my] body, not over [my] character. So, be pleased, be pleased, Master. I am indeed afraid.

Śakāra :—You, being *my* Ceṭa,—of what are you afraid?

चेटः—भट्टके पललोअश्श । [भट्टक परलोकात् ।]

शकारः—के शे पललोए । [कः स परलोकः ।]

चेटः—भट्टके शुकिदद्बुक्किदश्श पलिणामे । [भट्टक सुकृतदुष्कृतस्य परिणामः ।]

शकारः—केलिशे शुकिदश्श पलिणामे । [कीदृशः सुकृतस्य परिणामः ।]

चेटः—जादिशे भट्टके बहुशोवण्णमण्डिदे । [यादृशो भट्टको बहुसुवर्णमण्डितः ।]

शकारः—दुक्किदश्श केलिशे । [दुष्कृतस्य कीदृशः ।]

चेटः—जादिशे हग्गे पलपिण्डभक्खके भूदे । ता अकज्जं ण कलइश्शम् । [यादृशोऽहं परपिण्डभक्षको भूतः । तदकार्यं न करिष्यामि ।]

शकारः—अले ण मालिश्शशि । [अरे न मारयिष्यसि ।]

(इति बहुविधं ताडयति)

चेटः—पिट्टदु भट्टके मालेदु भट्टके अकज्जं ण कलइश्शम् ।

जेण म्हि गब्भदाशे विणिम्मिदे भाअधेअदोशेहिं ।
अहिअं च ण कीणिश्शं तेण अकज्जं पलिहलामि ॥ १५ ॥

Ceṭa :—Master, of the other world.

Śakāra :—What [is] that other world ?

Ceṭa :—Master, the result of good deeds and bad deeds.

Śakāra :—What sort of result of good deeds ?

Ceṭa :—Of the sort of [being you] Master adorned with many gold ornaments.

Śakāra :—What sort of [result] of bad deeds ?

Ceṭa :—Of the sort of [being] I who have become an eater of another's food. So, I shall not do a base deed.

Śakāra :—Oh, would you not kill [her] ?

[*Beats him in various ways*

Ceṭa :—Beat [me], Master ; kill [me], Master. [But] I shall not do a base deed,

by which I have been [already] made a slave-by-birth, owing to the faults of my fortune, and I will not buy any more [evil]. So. I avoid a base deed.

[ताडयतु भट्टकः मारयतु भट्टकः अकार्यं न करिष्यामि ।
येनास्मि गर्भदासो विनिर्मितो भागधेयदोषैः ।
अधिकं च न क्रेष्यामि तेनाकार्यं परिहरामि ॥] 3

वसन्तसेना—भाव शरणागदम्हि । [भाव शरणागतास्मि ।]

विटः—काणेलीमातः मर्षय मर्षय । साधु स्थावरक साधु ।

अप्येष नाम परिभूतदशो दरिद्रः
प्रेष्यः परत्र फलमिच्छति नास्य भर्ता ।
तस्मादमी कथमिवाद्य न यान्ति नाशं
ये वर्धयन्त्यसदृशं सदृशं त्यजन्ति ॥ २६ ॥

आपि च

रन्ध्रानुसारी विषमः कृतान्तो यदस्य दास्यं तव चेश्वरत्वम् ।
श्रियं त्वदीयां यदयं न भुङ्क्ते यदेतदाज्ञां न भवान्करोति ॥ २७ ॥

शकारः—(स्वगतम्) अधम्मभिलुए वुड्ढखोडे पललोअभीलू एशे गब्भदाशे । हग्गे लश्टिअशाले कश्श भाआमि वलपुलिशमणुश्शे । (प्रकाशम्) अले गब्भदाशे चेडे गच्छ तुमम् । ओवलके पविशिअ वीशन्ते एअन्ते चिश्ट । 3
[अधर्मभीरुको वृद्धशृगालः परलोकभीरुरेष गर्भदासः । अहं राष्ट्रियश्यालः कस्माद्बिभेमि

Vasantasenā :—Bhāva, I approach [you] for protection.

Viṭa :—Son of Kāṇelī, forbear, forbear. Good, Sthāvaraka, bravo!

Even this poor servant in a miserable state, indeed wishes [or, cares] for fruit in the other world, [but] not his master; therefore, how possibly do such [persons like Śakāra] not go to destruction to-day, who add up [or, foster] unworthy [deeds, and] abandon worthy [ones]? (26)

And further,

Fate follows up weak points [and is] unfair, in that servitude [is] his [lot], and overlordship yours, that this one does not enjoy your prosperity, and that you do not do his bidding! (27)

Śakāra :—(*To himself*) The old jackal [viz. the Viṭa] [is] afraid of [incurring] unholy merit; this slave-by-birth [is] afraid of the other world. I, the king's brother-in-law,—whom can I be afraid of—[I] an excellent man [and] a human being?

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१ अप्येवमेव ।

वरपुरुषमनुष्य: । ...अरे गर्भदास चेट गच्छ त्वम् । अपवारके प्रविश्य विश्रान्त एकान्ते तिष्ठ ।]

चेट:—जं भट्टके आणवेदि । (वसन्तसेनामुपसृत्य) अज्जए एत्तिके मे विहवे । [यद्भट्टक आज्ञापयति । ...आर्ये एतावान्मे विभव: ।] (इति निष्क्रान्त:)

शकार:—(परिकरं बध्नन्) चिश्ट वशन्तशेणिए चिश्ट । मालइश्शम् । [तिष्ठ वसन्तसेने तिष्ठ । मारयिष्यामि ।]

विट:—आ: ममाग्रतो व्यापादयिष्यसि । (इति गले गृह्णाति)

शकार:—(भूमौ पतति) भावे भट्टकं मालेदि । (इति मोहं नाटयति । चेतनां लब्ध्वा) **शव्वकालं मए पुश्टे मंशेण अ घिएण अ ।**
अज्ज कज्जे शमुप्पण्णे जादे मे वेलिए कथम् ॥ २८ ॥

(विचिन्त्य) भोदु । लद्धे मए उवाए । दिण्णा वुड्ढखोडेण शिलश्चालणशण्णा । ता एदं पेशिअ वशन्तशेणिअं मालइश्शम् । एव्वं दाव । (प्रकाशम्) भावे जं तुमं मए भणिदे तं कधं हगे एव्वं वड्ढकेहिं मल्लकप्पमाणेहिं कुलेहिं जादे अकज्जं कलेमि । एव्वं एदं अङ्गीकलावेदुं मए भणिदम् । [भावो भट्टकं मारयति ।...
सर्वकालं मया पुष्टो मांसेन च घृतेन च ।
अद्य कार्ये समुत्पन्ने जातो मे वैरिक: कथम् ॥

(*Aloud*) O slave-by-birth, Ceṭa, get away you. Entering a secluded spot, stay in one place, resting.

Ceṭa :—As Master commands. (*Approaching* Vasantasenā) Madam, [only] thus far my power [to help you]. [*Exit*

Śakāra :—(*Girding up his loins*) Stay, Vasantasenā, stay. I shall kill [you].

Viṭa :—Ah ! Do you [dare to] destroy [her] in my presence [lit. in front of me] ?
[*Grasps him by the throat*

Śakāra :—(*Falls on the ground*) Bhāva is killing [me, his] Master. (*Gesticulates fainting, regaining consciousness*)

Nourished by me for all time with meat and with ghee, how has [this Viṭa] become my enemy to-day, when work [to be done] is at hand ? (28)

(*Thinking*) All right. A remedy has been found out by me. The old jackal has given a sign [or, warning to Vasantasenā] by the shaking of [his] head. So having sent him away, I shall kill Vasantasenā. [I shall do] this now. (*Aloud*) Bhāva,

... भवतु । लब्धो मयोपायः । दत्ता वृद्धशृगालेन शिरश्चालनसंज्ञा । तदेतं प्रेष्य वसन्तसेनां मारयिष्यामि । एवं तावत् । ...भाव यत्त्वं मया भणितः तत्कथमहमेवं बृहत्तरैः मल्लकप्रमाणैः कुलैर्जातोऽकार्यं करोमि । एवमेतदङ्गीकारयितुं मया भणितम् ।] १

विटः—किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।
भवन्ति सुतरां स्फीताः सुक्षेत्रे कण्टकिद्रुमाः ॥ २९ ॥

शकारः—भावे एशा तव अग्गदो लज्जाअदि ण मं अङ्गीकलेदि । ता गच्छ । थावलअचेडे मए पिश्टिदे गदे वि । एशे पलाइअ गच्छदि । ता तं गेण्हिअ आअच्छदु भावे । [भाव एषा तवाग्रतो लज्जते न मामङ्गीकरोति । तद्गच्छ । स्थावरकचेटो ३ मया ताडितो गतोऽपि । एष प्रपलाय्य गच्छति । तस्मात्तं गृहीत्वागच्छतु भावः ।]

विटः—(स्वगतम् ।)

अस्मत्समक्षं हि वसन्तसेना शौण्डीर्यभावान्न भजेत मूर्खम् ।
तस्मात्करोम्येष विविक्तमस्या विविक्तविश्रम्भरसो हि कामः ॥ ३० ॥

(प्रकाशम्) एवं भवतु । गच्छामि ।

---

as to what you were spoken to by me, that—how shall I, born in so very big families of the size of Mallakas [cups], do a base deed?—so that was said [merely] to make [her] accept this [my proposal].

Viṭa :—

What [is the use] of referring to [or quoting] one's family ? [One's] character alone [is] the cause here [that is, in matters like this]. Thorny trees get enormously multiplied in a good [that is, fertile] field ! (29)

Śakāra :—Bhāva, this [Vasantasenā] feels bashful before you [and so] does not accept me. So, go. Sthāvaraka Ceṭa beaten by me is already gone. Here he is going at a running pace. So let Bhāva come back, taking [or, catching] him.

Viṭa :—(*To himself*)

In our presence, indeed, would not Vasantasenā accept [this] fool, owing to [her] proud nature. Therefore, here shall I arrange for seclusion [or, privacy] for her; for, love possesses relish due to confidence [engendered] in privacy. (30)

(*Aloud*) So be it. I shall go.

वसन्तसेना—(पटान्ते गृहीत्वा) णं भणामि शरणागदम्हि । [ननु भणामि शरणागतास्मि ।]

विट:—वसन्तसेने न भेतव्यं न भेतव्यम् । काणेलीमात: वसन्तसेना तव हस्ते न्यास: ।

शकार:—एव्वम् । मम हश्ते एशा णाशेण चिश्टदु । [एवम् । मम हस्त एषा न्यासेन तिष्ठतु ।]

विट:—सत्यम् ।

शकार:—शच्चम् । [सत्यम् ।]

विट:—(किंचिद्गत्वा) अथवा मयि गते नृशंसो हन्यादेनाम् । तदपवारितशरीर: पश्यामि तावदस्य चिकीर्षितम् । (इत्येकान्ते स्थित:)

शकार:—भोदु । मालइश्शम् । अधवा कवडकावडिके एशे बम्हणे वुड्ढखोडे कदावि ओवालिदशलीले गाडिअ शिआले भविअ हुलुभुलिं कलेदि । ता एदश्श वञ्चणाणिमित्तं एव्वं दाव कलइश्शम् । (कुसुमावचयं कुर्वन्नात्मानं मण्डयति) वाशू वाशू वशन्तशेणिए एहि । [भवतु । मारयिष्यामि । अथवा कपटकापार्टिक एष ब्राह्मणो वृद्धशृगाल: कदाचिदपवारितशरीरो गत्वा शृगालो भूत्वा कपटं करोति । तदेतस्य वञ्चनानिमित्तमेवं तावत्करिष्यामि ।...बाले बाले वसन्तसेने एहि ।]

Vasantasenā :—(*Holding the hem of his garment*) Indeed [or, I say], I approach [you] for protection.

Viṭa :—Vasantasenā, fear not, fear not. Son of Kāṇelī, Vasantasenā [is] a deposit in your hands.

Śakāra :—Right ! Let Vasantasenā remain in my hands as a deposit [also, for destruction].

Viṭa :—Truly ?

Śakāra :—Truly.

Viṭa :—(*Going a little distance*) Or, when I am gone, this cruel fellow might kill her. So, with [my] body concealed, I shall just see what he desires to do. [*Stands in a corner*

Śakāra :—Right ! I shall kill [her]. Or, this exceedingly roguish Brāhmaṇa, [this] old jackal, [although] going, perhaps with his body concealed and acting like [lit. becoming] a jackal might play false [with me]. So, for the sake of deceiving him, I shall just do this. (*Making a collection of flowers, decorates himself*) Girl ! Girl ! Vasantasenā, come.

विटः—अये कामी संवृत्तः। हन्त निर्वृतोऽस्मि। गच्छामि। (इति निष्कान्तः) १८

शकारः—

शुवण्णअं देम्मि पिअं वदेम्मि पडेमि शीशेण शवेश्टणेण।
तधा वि मं णेच्छशि शुद्धदन्ति किं शेवअं कश्टमआ मणुश्शा॥३१॥

[सुवर्णकं ददामि प्रियं वदामि पतामि शीर्षेण सवेष्टनेन।
तथापि मां नेच्छसि शुद्धदन्ति किं सेवकं कोष्ठमया मनुष्याः॥]

वसन्तसेना—को एत्थ संदेहो। (अवनतमुखी खलचरित ८।३२, ३३ इत्यादि श्लोकद्वयं पठति)

खलचरित निकृष्ट जातदोषः कथमिह मां परिलोभसे धनेन।
सुचरितचरितं विशुद्धदेहं न हि कमलं मधुपाः परित्यजन्ति॥ ३२॥

यत्नेन सेवितव्यः पुरुषः कुलशीलवान्दरिद्रोऽपि।
शोभा हि पणस्त्रीणां सदृशजनसमाश्रयः कामः॥ ३३॥

अवि अ। सहआरपादवं सेविअ ण पलासपादवं अङ्गीकरिस्सम्। [कोऽत्र संदेहः। ...अपि च। सहकारपादपं सेवित्वा न पलाशपादपमङ्गीकरिष्यामि।]

Viṭa :—Oh, he has [now] become full of passion. Oh joy I am happy [or, quite at ease]. I shall go. [*Exit*

Śakāra :—

I offer gold [to you], I speak agreeably, I fall [at your feet] with [my] head with the turban on. Still, why do you not wish me, [O] one of white [or, bright] teeth, for [your] servant? [Are we] men made of wood? (31)

Vasantasenā :—What doubt [is there] here?

(*With head hanging down, repeats the two verses* '[*O*] *one of wicked deeds*' *etc. VIII. 32; 33*)

[O] one of wicked deeds, base one, why do you, committing sins, allure me here with wealth? For, the bees do not give up a lotus having [to its credit] nobly done acts [and] of pure form. (32)

A man possessing a noble birth and character, even though poor, should be served with effort. Love referring to a worthy person [is] indeed the grace [or, grandeur] of courtesans! (33)

And further, having served [or tasted] a mango-tree, I shall not take to the Palāśa tree.

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१ कष्टमया।

शकारः—दाशीए धीए दलिद्दचालुदत्तके शहआलपादवे कडे। हग्गे उण पलाशे भणिदे किंशुके वि ण कडे। एव्वं तुमं मे गालिं देन्ती अज्जावि तं ज्जेव चालुदत्तकं शुमलेशि। [दास्याःपुत्रि दरिद्रचारुदत्तकः सहकारपादपः कृतः। अहं पुनः पलाशो भणितः किंशुकोऽपि न कृतः। एवं त्वं मह्यं गालीं ददत्यद्यापि तमेव चारुदत्तकं स्मरसि।]

वसन्तसेना—हिअअगदो ज्जेव किंत्ति ण सुमरीअदि। [हृदयगत एव किमिति न स्मर्यते।]

शकारः—अज्ज वि दे हिअअगदं तुमं च शमं ज्जेव मोडेमि। ता दलिद्दशत्थवाहअमणुश्शकामुकिणि चिश्ट चिश्ट। [अद्यापि ते हृदयगतं त्वां च सममेव मोटयामि। तद्दरिद्रसार्थवाहकमनुष्यकामुकिनि तिष्ठ तिष्ठ।]

वसन्तसेना—भण भण पुणो वि भण सलाहणिआइं एदाइं अक्खराइं। [भण भण पुनरपि भण श्लाघनीयान्येतान्यक्षराणि।]

शकारः—पलित्ताअदु दाशीए पुत्ते दलिद्दचालुदत्तके तुमम्। [परित्रायतां दास्याःपुत्रो दरिद्रचारुदत्तकस्त्वाम्।]

वसन्तसेना—परित्ताअदि जदि मं पेक्खदि। [परित्रायते यदि मां प्रेक्षते।]

Śakāra :—Daughter of a whore, [by you] the penniless Cārudatta was made [that is, designated as] a mango-tree; I, on the other hand, was dubbed [lit. spoken of as] the Palāśa, not made even the Kiṁśuka? You thus showering abuses upon me, are still remembering that same Cārudatta?

Vasantasenā :—Occupying [my] heart itself, how could he not be remembered?

Śakāra :—I shall crush him occupying still your heart, and you too, both together. So, [O you] enamoured of the penniless merchant-man, stay, stay.

Vasantasenā :—Say, say, once again, say these commendatory words [lit. letters]!

Śakāra :—Let the son of a whore, penniless Cārudatta protect you [now]!

Vasantasenā :—He would protect [me] if he would see me.

शकारः—

किं शे शक्के वालिपुत्ते महिन्दे लम्भापुत्ते कालणेमी शुवन्धू ।
लुद्दे लाआ दोणपुत्ते जडाऊ चाणक्के वा धुन्धुमाले तिशङ्कू ॥ ३४ ॥

अथवा एदे वि दे ण लक्खन्ति ।

चाणक्केण जधा शीदा मालिदा भालदे जुए ।
एव्वं दे मोडइश्शामि जडाऊ विअ दोव्वदिम् ॥ ३५ ॥

[किं स शक्रो वालिपुत्रो महेन्द्रो रम्भापुत्रः कालनेमिः सुबन्धुः ।
रुद्रो राजा द्रोणपुत्रो जटायुश्चाणक्यो वा धुन्धुमारस्त्रिशङ्कुः ॥

अथवा एतेऽपि त्वां न रक्षन्ति ।

चाणक्येन यथा सीता मारिता भारते युगे ।
एवं त्वां मोटयिष्यामि जटायुरिव द्रौपदीम् ॥] (इति ताडयितुमुद्यतः)

वसन्तसेना—हा अत्ते कहिं सि । हा अज्जचारुदत्त एसो जणो असंपुण्णमणोरधो ज्जेव विवज्जादि । ता उद्धं अक्कन्दइस्सम् । अधवा वसन्तसेणा उद्धं अक्कन्ददि त्ति लज्जणीअं क्खु एदम् । णमो अज्जचारुदत्तस्स । [हा मातः कुत्रासि । हा आर्यचारुदत्त एष जनोऽसंपूर्णमनोरथ एव विपद्यते । तदूर्ध्वमाक्रन्दयिष्यामि । अथवा वसन्तसेनोर्ध्वमाक्रन्दतीति लज्जनीयं खल्वेतत् । नम आर्यचारुदत्ताय ।]

शकारः—अज्जवि गब्भदाशी तश्श ज्जेव पावश्श णामं गेण्हदि । (इति कण्ठे पीडयन्) शुमल गब्भदाशि शुमल । [अद्यापि गर्भदासी तस्यैव पापस्य नाम गृह्णाति ।... स्मर गर्भदासि स्मर ।]

Śakāra :—

[Is] he, Śakra, [or] Vāli's son Mahendra, [or] Rambhā's son Kālanemi, [or] Subandhu, [or] King Rudra, [or] Droṇa's son Jaṭāyu, [or] Cāṇakya [or] Dhundhumāra, or Triśaṅku ? (34)

Or, even these cannot protect you!

As by Cāṇakya was killed Sītā in the Bhārata age, [even] so shall I crush you down, like Jaṭāyu, Draupadī. (35)

[*Becomes ready to strike*

Vasantasenā :—Alas ! Mother, where are you ? Alas ! Noble Cārudatta, this person is perishing, even with [her] desires not fulfilled ? Then, I shall shout out loudly ! Or, that Vasantasenā should be crying out loudly,—this [is] indeed fit to be ashamed of. A bow to the noble Cārudatta !

Śakāra :—Even now, the slave-by-birth is calling out [lit. taking] the name of that same sinful fellow ! (*Pressing her throat*) Remember, slave-by-birth, remember.

वसन्तसेना—णमो अज्जचारुदत्तस्स । [नम आर्यचारुदत्ताय ।]

शकारः—मल गब्भदाशि मल । [म्रियस्व गर्भदासि म्रियस्व ।] (नाट्येन कण्ठं निपीडयन्मारयति) (वसन्तसेना मूर्च्छिता निश्चेष्टा पतति)

शकारः—(सहर्षम्)

एदं दोशकलण्डिअं अविणअश्शावाशभूदं खलं
लत्तं तश्श किलागदश्श लमणे कालागदं आअदम् ।
किं एशे शमुदाहलामि णिअअं बाहूण शूलत्तणं
णीशाशे वि मलेइ अम्ब शुमला शीदा जधा भालदे ॥ ३६ ॥
इच्छन्तं मम णेच्छदि त्ति गणिआ लोशेण मे मालिदा
शुण्णे पुप्फकलण्डके त्ति शहशा पाशेण उत्ताशिदा ।
शेवावञ्चिद भादुके मम पिदा मादेव शा दोप्पदी
जे शो पेक्खदि णेदिशं ववशिदं पुत्ताह शूलत्तणम् ॥ ३७ ॥

भोदु । संपदं वुड्ढखोडे आगमिश्शदि त्ति । ता ओशलिअ चिश्टामि ।

Vasantasenā :—A bow to the noble Cārudatta.

Śakāra :—Die, slave-by-birth, die. [*Gesticulating strangling her, strikes her down* ; Vasantasenā, *fainting, falls down motionless*

Śakāra :—(*With joy*)

[I have killed] her, a casket of evil things, the abode of immodesty, wicked, who, deeply attached [to Cārudatta] had come to sport with him who is in a wretched state (*agata*), but who met [instead] death. But, why should I here proclaim [in so many words] the bravery of my own arms? Here [she] is dead, poor woman (*ambā*), well and truly dead, to [the extent of] even losing all breath, as Sītā in the Bhārata. (36)

Because she would not long for [or, accept] me longing [for her], the courtesan was killed by me in anger; finding (*iti*) that there was the deserted Puṣpakaraṇḍaka, she who was very much frightened [was killed by me] suddenly by the noose [of my arms]. My brother, father and mother like that Draupadī, have been deprived of enjoyment in that they have not seen such an attempt, an act of bravery of [their] son ! (37)

Well. Now the old jackal would be coming. So, moving away [from here] I shall stay on. [*Does accordingly*

Sums up char [illegible]

[एतां दोषकराण्डिकामविनयस्यावासभूतां खलां
रक्तां तस्य किलागतस्य रमणे कालागतामागताम् ।
किमेष समुदाहरामि निजकं बाह्वोः शूरत्वं
निःश्वासापि म्रियतेऽम्बा सुमृता सीता यथा भारते ॥
इच्छन्तं मां नेच्छतीति गणिका रोषेण मया मारिता
शून्ये पुष्पकरण्डक इति सहसा पाशेनोत्त्रासिता ।
सेवावञ्चितो भ्राता मम पिता मातेव सा द्रौपदी
योऽसौ पश्यति नेदृशं व्यवसितं पुत्रस्य शूरत्वम् ॥

भवतु । सांप्रतं वृद्धशृगाल आगमिष्यतीति ततोऽपसृत्य तिष्ठामि ।] (तथा करोति)

Commentary of [illegible]

(प्रविश्य चेटेन सह) **विटः**—अनुनीतो मया स्थावरकश्चेटः । तद्यावत्काणेलीमातरं पश्यामि । (परिक्रम्यावलोक्य च) अये मार्ग एव पादपो निपतितः । अनेन च पतता स्त्री व्यापादिता । भोः पाप किमिदमकार्यमनुष्ठितं त्वया । तवापि पापिनः पतनात्स्त्रीवधदर्शनेनातीव पातिता वयम् । अनिमित्तमेतत् । यत्सत्यं वसन्तसेनां प्रति शङ्कितं मे मनः । सर्वथा देवताः स्वस्ति करिष्यन्ति । (शकारमुपसृत्य) काणेलीमातः एवं मयानुनीतः स्थावरकश्चेटः ।

शकारः—भावे शाअदं दे । पुश्तका थावलका चेडा तवावि शाअदम् । [भाव स्वागतं ते । पुत्रक स्थावरक चेट तवापि स्वागतम् ।]

चेटः—अध इं । [अथ किम् ।]

(*Entering with* Ceṭa) **Viṭa** :—Sthāvaraka Ceṭa has been reconciled by me. So, I shall just see the son of Kāṇelī. (*Walking about and beholding*) Oh, [here] is a tree fallen down right in the way; and a woman has been killed by it falling down! O vile wretch [or, sinful one], what a base deed this committed by you! At the sight of the murder of a woman, far more than the fall of you too, a vile wretch, have we been made extremely down-hearted! This [is] a bad omen; to speak the truth, my mind [has become] apprehensive [or, alarmed] about [the safety of] Vasantasenā. [I hope] the deities would bring about welfare in all ways! (*Approaching* Śakāra) Son of Kāṇelī! Thus have I reconciled Sthāvaraka Ceṭa.

Śakāra :—Bhāva, welcome to you! Dear son, Sthāvaraka Ceṭa, welcome to you also!

Ceṭa :—Yes [or, all right].

विटः—मदीयं न्यासमुपनय।

शकारः—कीदिशे णाशे। [कीदृशो न्यासः।]

विटः—वसन्तसेना।

शकारः—गडा। [गता।]

विटः—क।

Humor based on situation.

शकारः—भावश्श ज्जेव पिश्टदो। [भावस्यैव पृष्ठतः।]

विटः—(सवितर्कम्) न गता खलु सा तया दिशा।

शकारः—तुमं कदमाए दिशाए गडे। [त्वं कतमया दिशा गतः।]

विटः—पूर्वया दिशा।

शकारः—शा वि दक्खिणाए गडा। [सापि दाक्षिणया गता।]

विटः—अहं दाक्षिणया।

शकारः—शा वि उत्तलाए। [साप्युत्तरया।]

विटः—अत्याकुलं कथयसि। न शुध्यति मेऽन्तरात्मा। तत्कथय सत्यम्।

शकारः—शवामि भावश्श शीशं अत्तणकेलकेहिं पादेहिं। ता शंठावेहि हिअअम्। एशा मए मालिदा। [शपे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम्। ततः संस्थापय हृदयम्। एषा मया मारिता।]

Viṭa :—Bring my deposit.

Śakāra :—What kind of deposit ?

Viṭa :—Vasantasenā.

Śakāra :—[She is] gone.

Viṭa :—Where ?

Śakāra :—Just close after [you] Bhāva.

Viṭa :—(*Thoughtfully*) Surely, she did not go in that direction !

Śakāra :—In which direction did you go ?

Viṭa :—In the eastern direction.

Śakāra :—She again went to the south.

Viṭa :—I [went] to the south.

Śakāra :—She again went to the north.

Viṭa :—You are stating very confusedly. My mind [lit. inner self] is not satisfied [that is, is apprehensive]. So, tell the truth.

Śakāra :—I swear [by] Bhāva's head by [my] own feet. So, compose [your] heart. Here has [she] been killed by me !

विटः—(सविषादम्) सत्यं त्वया व्यापादिता ।

शकारः—जइ मम वअणे न पत्तिंआअशि ता पेक्ख पढमं लाश्टिअशालशंठाणाह शूलत्तणम्[1] । [यदि मम वचने न प्रत्ययसे तत्पश्य प्रथमं राष्ट्रियश्यालसंस्थानस्य शूरत्वम् ।] (इति दर्शयति)

विटः—हा हतोऽस्मि मन्दभाग्यः । (इति मूर्छितः पतति)

शकारः—ही ही । उवलदे भावे । [ही ही । उपरतो भावः ।]

चेटः—शमश्शशदु शमश्शशदु भावे । अविचालिअं पवहणं आणन्तेण ज्जेव मए पढमं मालिदा । [समाश्वसितु समाश्वसितु भावः । अविचारितं प्रवहणमानयतैव मया प्रथमं मारिता ।]

tribute to the qualities of [illegible]

विटः—(समाश्वस्य सकरुणम्) हा वसन्तसेने

दाक्षिण्योदकवाहिनी विगलिता याता स्वदेशं रति-
र्हा हालंकृतभूषणे सुवदने क्रीडारसोद्भासिनि ।
हा सौजन्यनदि प्रहासपुलिने हा मादृशामाश्रये
हा हा नश्यति मन्मथस्य विपणिः सौभाग्यपण्याकरः ॥ ३८ ॥

(सास्रम्) कष्टं भोः कष्टम् ।

Viṭa :—(*With dejection*) Has [she] been really killed by you?

Śakāra :—If you do not trust my words, see then the excellent [or, first] [act of] bravery of the king's brother-in-law Saṁsthānaka!

Viṭa :—Ha! I am undone, luckless [that I am]! [*Falls down in a faint*

Śakāra :—Ha! Ha! Bhāva is dead!

Ceṭa :—Be composed, Bhāva, be composed. She was [really] killed by me first, in just bringing the car thoughtlessly!

Viṭa :—(*Regaining consciousness, pathetically*) Alas! Vasantasenā!

The river of courtesy has dwindled away; Rati has gone [back] to [her] own country. Alas! Alas! [You] the ornament of ornaments, [you] possessing a charming face, [you] shining with [your] attachment to sport! Alas! [O] river of noble nature, with laughter for sandy regions! Alas! [You] the resort of [people] like me! Alas! Alas! The store-house of charm, the market of love, has disappeared! (38)

(*With tears*) Alas! Oh! Alas!

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[1] पलक्कमं ।

किं नु नाम भवेत्कार्यमिदं येन त्वया कृतम् ।
अपापा पापकल्पेन नगरश्रीर्निपातिता ॥ ३९ ॥

(स्वगतम्) अये कदाचिदयं पाप इदमकार्यं मयि संक्रामयेत् । भवतु । इतो गच्छामि । (इति परिक्रामति) (शकार उपगम्य धारयति)

३ **विटः**—पाप मा मां स्प्राक्षीः । अलं त्वया । गच्छाम्यहम् ।

शकारः—अले वशन्तशेणिअं शअं जेव मालिअ मं दूशिअ कहिं पलाअशि । शंपदं ईदिशे हग्गे अणाधे पाविदे । [अरे वसन्तसेनां स्वयमेव मार- ६ यित्वा मां दूषयित्वा कुत्र पलायसे । सांप्रतमीदृशोऽहमनाथः प्रापितः ।]

विटः—अपध्वस्तोऽसि ।

शकारः—

अत्थं शदं देमि शुवण्णअं दे कहावणं देमि शवोडिअं दे ।
एशे दुशट्ठाण पलक्कमे मे शामण्णए भोदु मणुश्शआणम् ॥ ४० ॥
[अर्थं शतं ददामि सुवर्णकं ते कार्षापणं ददामि सवोडिकं ते ।
एष दोषस्थानं पराक्रमो मे सामान्यको भवतु मनुष्यकाणाम्॥]

३ **विटः**—धिक् तवैवास्तु ।

What possibly could be the purpose to be achieved for which this was done by you! The sinless city-Deity has been smashed down by [you] who are almost Sin [in a bodily form]. (39)

(*To himself*) Ah! Perhaps this sinful wretch might shove this base deed on to me. Well, I shall go [away] from here.

[*Walks about*; Śakāra *going near holds him*

Viṭa :—Sinful wretch ! No, touch [me] not. [I have had] enough of you. I am going.

Śakāra:—Oh, having yourself killed Vasantasenā, where are you running, throwing the guilt on [or, accusing] me? Now thus have I been made helpless [or, without any protector] ?

Viṭa:—Damn you !

Śakāra :—

I shall give you wealth—a hundred gold coins ; I shall give Kārṣāpaṇas, also Voḍikas. Let this heroism of mine, the abode of crime, be common to [all] persons ! (40)

Viṭa :—Fie, let [it] be yours alone !

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१ भां ।

चेट:—शन्तं पावम् । [शान्तं पापम् ।] (शकारो हसति)

विट:—अप्रीतिर्भवतु विमुच्यतां हि हासो
धिक्प्रीतिं परिभवकारिकामनार्याम् ।
मा भूच्च त्वयि मम संगतं कदाचि-
दाच्छिन्नं धनुरिव निर्गुणं त्यजामि ॥ ४१ ॥

शकार:—भावे पशीद पशीद । एहि । णलिणीए पविशिअ कीलेम्ह । [भाव प्रसीद प्रसीद । एहि । नलिन्यां प्रविश्य क्रीडाव: ।]

विट:—अपतितमपि तावत्सेवमानं भवन्तं
पतितमिव जनोऽयं मन्यते मामनार्यम् ।
कथमहमनुयायां त्वां हतस्त्रीकमेनं
पुनरपि नगरस्त्रीशङ्कितार्धाक्षिदृष्टम् ॥ ४२ ॥

(सकरुणम्) वसन्तसेने

अन्यस्यामपि जातौ मा वेश्या भूस्त्वं हि सुन्दरि ।
चारित्र्यगुणसंपन्ने जायेथा विमले कुले ॥ ४३ ॥

Phrase [illegible]

[Śakāra *laughs*

Ceṭa :—God forbid !

Viṭa :—

Let there be absence of delight [or, glory]; leave off indeed the laughter. Fie upon [your] love [or, friendship] which brings on disgrace and [which is] ignoble! Let there be again never my contact with you! [Here] I abandon you without any virtues, like a broken bow without the string ! (41)

Sakāra :—Bhāva, be pleased, be pleased. Come, let us sport on, entering into the lotus-pond.

Viṭa :—

People here consider me, although not fallen [or, degraded], as one degraded [and] dishonourable, while serving you. How can I be following you who have thus killed a woman, [and] who would be seen even again by the city-women with eyes half-closed through apprehension ? (42)

(*Pathetically*) Vasantasenā,

May you, [O] beautiful one, not be [born] a courtesan ever again in the next birth! May you, [O] one endowed with noble character and virtues, be born in a pure family ! (43)

Some farcical [illegible] satirical
humour.

शकारः—ममकेलके पुप्फकलण्डकजिण्णुज्जाणे वशन्तशेणिअं मालिअ कहिं पलाअशि। एहि। मम आवुत्तश्श अग्गदो ववहालं देहि। [मदीये पुष्पकरण्डकजीर्णोद्याने वसन्तसेनां मारयित्वा कुत्र पलायसे। एहि। मम आवुत्तस्याग्रतो व्यवहारं देहि।]

(इति धारयति)

विटः—आः तिष्ठ जाल्म।

(इति खड्गमाकर्षति)

शकारः—(सभयमपसृत्य) किं ले भीदेशि। ता गच्छ। [किं रे भीतोऽसि। तद्गच्छ।]

विटः—(स्वगतम्) न युक्तमवस्थातुम्। भवतु। यत्रार्यशर्विलकचन्दनकप्रभृतयः सन्ति तत्र गच्छामि।

(इति निष्क्रान्तः)

शकारः—णिधणं गच्छ। अले थावलका पुत्तका कीलिशे मए कडे। [निधनं गच्छ। अरे स्थावरक पुत्रक कीदृशं मया कृतम्।]

चेटः—भट्टके महन्ते अकज्जं कडे। [भट्टक महदकार्यं कृतम्।]

शकारः—अले चेडे किं भणाशि अकज्जे कडेत्ति। भोदु। एव्वं दाव। (नानाभरणान्यवतार्य) गेण्ह एदं अलंकारअम्। मए दाव दिण्णे। जेत्तिके वेले अलंकलेमि तेत्तिकं वेलं मम। अण्णं तव। [अरे चेट किं भणस्यकार्यं कृतमिति। भवतु। एवं तावत्।...गृहाणेममलंकारम्। मया तावद्दत्तम्। यावत्यां वेलायामलंकरोमि तावतीं वेलां मम। अन्यां तव।]

Śakāra :—Where are you running away, having killed Vasantasenā in my old garden Puṣpakaraṇḍaka? Come, stand the trial in the court before my brother-in-law. [*Holds him*

Viṭa :—Ah! Stay, [you] rogue! [*Draws his sword*

Śakāra :—(*Moving off in fear*) What, oh! You are afraid [of me]! So, go.

Viṭa :—(*To himself*) It [is] not advisable [or, proper] to stay on. Well, I shall go where are the noble Sarvilaka, Candanaka and others. [*Exit*

Śakāra :—Go to destruction [or, hell]! O Sthāvaraka, dear son! What sort of [deed] have I done?

Ceṭa :—Master, a most ignoble deed has been done [by you]!

Śakāra :—O Ceṭa! What do you say—A most ignoble deed has been done? All right. [I shall do] thus now. (*Taking off his body various ornaments*) Take these ornaments. I just give [them to you]. During the time I shall be decorating [myself], for that period [they would be] mine; for other [time], yours.

चेटः—भट्टके ज्जेव एदे शोहन्ति । किं मम एदेहिं । [भट्टक एवैते शोभन्ते । किं ममैतैः ।]

शकारः—ता गच्छ । एदाइं गोणाइं गेण्हिअ ममकेलकाए पाशादबालग्गपदोलिकाए चिट्ठ । जाव हग्गे आअच्छामि । [तद्गच्छ । एतौ वृषभौ गृहीत्वा मदीयायां प्रासादबालाग्रप्रतोलिकायां तिष्ठ । यावदहमागच्छामि ।]

चेटः—ज भट्टके आणवेदि । [यद्भट्टक आज्ञापयति ।] (इति निष्क्रान्तः)

शकारः—अत्तपलित्ताणे भावे गदे अदंशणम् । चेडं वि पाशादबालग्गपदोलिकाए णिगलपूलिदं कदुअ थावइश्शम् । एव्वं मन्ते लक्खिदे भोदि । ता गच्छामि । अधवा पेक्खामि दाव एदम् । किं एशा मला आदु पुणो वि मालइश्शम् । (अवलोक्य) कधं शुमला । भोदु । एदिणा पावालएण पच्छादेमि णम् । अधवा णामङ्किदे एशे । ता के वि अज्जपुलिशे पच्चहिजाणेदि । भोदु । एदिणा वादालीपुञ्जिदेण शुक्खपण्णपुडेण पच्छादेमि । (तधा कृत्वा विचिन्त्य) भोदु । एव्वं दाव । संपदं अधिअलणं गच्छिअ ववहालं लिहावेमि जहा अत्थश्श कालणादो शत्थवाहचालुदत्ताकेण ममकेलकं पुप्फकलण्डकं जिण्णुज्जाणं पवेशिअ वशन्तशेणिआ वावादिदे त्ति ।

Ceṭa :—These look to advantage on [the person of] the Master himself. What [is the use] of these to me ?

Śakāra :—Then go ; taking these bulls away, wait in the small top-terrace-room of my mansion. I shall just come.

[*Exit*

Ceṭa :—As Master commands.

Śakāra :—Bhāva has made himself scarce, to save himself. The Ceṭa also, I shall keep secured, having put [him] into fetters in the small top-terrace-room of the mansion. In this way [my] secret would be safe. So, I shall go. Or, I shall just see her—Is she dead or shall I [have to] kill [her] once again ? (*Beholding*) What, [she is] well [and truly] dead ! Very well. I shall cover her up with this [my] mantle. Or [no], this [is] marked with [my] name ! So, some honourable person or other would recognise [it]. Well, I shall cover [her] up with these dry leaves heaped together by the gust of wind. (*Doing accordingly, thinking*) Well, [I shall do] just this. Now, going to the law-court, I shall lodge a written complaint, that Vasantasenā was killed for the sake of [her] money, by the merchant Cārudatta, having made [her] enter my Puṣpakaraṇḍaka old garden.

चालुदत्तविणाशाय कलेमि कवडं णवम् ।
णअलीए विशुद्धाए पशुघादं व्व दालुणम् ॥ ४४ ॥

भोदु । गच्छामि । (इति निष्क्रम्य दृष्ट्वा सभयम्) अविद मादिके । जेण जेण गच्छामि मग्गेण तेण ज्जेव एशे दुश्टशमणके गहिदकशाओदकं चीवलं गेण्हिअ आअच्छदि । एशे मए णशिं च्छिदिअ वाहिदे किदवेले कदावि मं पेक्खिअ एदेण मालिदे त्ति पआशइश्शदि । ता कधं गच्छामि । (अवलोक्य) भोदु । एदं अद्धपडिदं पाआलखण्डं उल्लङ्घिअ गच्छामि ।

last scene of the Act.

एशे म्हि तुलिदतुलिदे लङ्काणअलीए गअणे गच्छन्ते ।
भूमीए पाआले हणूमशिहले विअ महेन्दे ॥ ४५ ॥

[आत्मपरित्राणे भावो गतोऽदर्शनम् । चेटमपि प्रासादबालाग्रप्रतोलिकायां निगडपूरितं कृत्वा स्थापयिष्यामि । एवं मन्त्रो रक्षितो भवति । तद्गच्छामि । अथवा पश्यामि तावदेनाम् । किमेषा मृता अथवा पुनरपि मारयिष्यामि ।...कथं सुमृता । भवतु । एतेन प्रावारकेण प्रच्छादयाम्येनाम् । अथवा नामाङ्कित एषः । तत्कोऽप्यार्यपुरुषः प्रत्यभिज्ञास्यति । भवतु । एतेन वातालीपुञ्जितेन शुष्कपर्णपुटेन प्रच्छादयामि । ...भवतु । एवं तावत् । सांप्रतमधिकरणं गत्वा व्यवहारं लेखयामि यथार्थस्य कारणात्सार्थवाहकचारुदत्तकेन मदीयं पुष्पकरण्डकं जीर्णोद्यानं प्रवेश्य वसन्तसेना व्यापादितेति ।

चारुदत्तविनाशाय करोमि कपटं नवम् ।
नगर्यां विशुद्धायां पशुघातमिव दारुणम् ॥

भवतु । गच्छामि । अविद मादिके । येन येन गच्छामि मार्गेण तेनैवैष दुष्टश्रमणको गृहीतकषायोदकं चीवरं गृहीत्वागच्छति । एष मया नासां छित्त्वा वाहितः कृतवैरः कदापि मां प्रेक्ष्यैतेन मारितेति प्रकाशयिष्यति । तत्कथं गच्छामि । ... भवतु । एतमर्धपतितं

I shall arrange a novel fraud for the destruction of Cārudatta, terrible like the slaughter of the victim [cow] in a sacred city ! (44)

Well, I shall go. (*Going out, seeing, with fear*) Ah ! Alas ! By whatever path I go, by the very same, this wicked monk comes, taking [his] garment soaked in red-coloured water. He was driven out, with [his] nose pierced through, by me [and so he] being inimical [towards me], might perhaps, on seeing me, give out that [Vasantasenā] was killed by me [lit. this one]. So, how shall I go? (*Beholding*) All right. Jumping over this half-fallen portion of the wall, I shall go.

प्राकारखण्डमुल्लङ्घ्य गच्छामि ।

एषोऽस्मि त्वरितत्वरितो लङ्कानगर्यां गगने गच्छन् ।
भूम्यां पाताले हनूमच्छिखर इव महेन्द्रः ॥] (इति निष्क्रान्तः) १५

(प्रविश्यापटीक्षेपेण) संवाहको भिक्षुः—पक्खालिदे एशे मए चीवल-
खण्डे । किं णु क्खु शाहाए शुक्खावइश्शम् । इध वाणला विलुप्पन्ति । किं णु
क्खु भूमीए । धूलीदोशे होदि । ता कहिं पशालिअ शुक्खावइश्शम् । (दृष्ट्वा) १८
भोदु । इध वादालीपुञ्जिदे शुक्खवत्तसंचए पशालइश्शम् । (तथा कृत्वा) णमो
बुद्धश्श । (इत्युपविशति) भोदु । धम्मक्खलाइं उदाहलामि । (पञ्चजणा जेण
मालिदा ८।२ इत्यादि पूर्वोक्तं पठति) अधवा अलं मम एदेण शग्गेण । जाव २१
ताए वशन्तशेणिआए बुद्धोवाशिआए पच्चुवकालं ण कलेमि जाए दशाणं
शुवण्णकाणं किदे जूदिअलेहिं णिक्कीदे । तदो पहुदि ताए कीदं विअ अत्ताणअं
अवगच्छामि । (दृष्ट्वा) किं णु क्खु पण्णोदले शमुश्शशादि । अधवा २४

Here am I [going] very quickly like Mahendra going towards the city of Lankā through the sky, over the earth, over the nether regions [and] over the peak of Hanūmat. (45)
[*Exit*

(*Entering, with a toss of the curtain*)

Saṁvāhaka Bhikṣu :—I have washed this garment-piece. Should I indeed dry it up on a branch ? Here [or, in that case], the monkeys might snatch [it] away. [Should it be] indeed on the ground ? [In that case] there would result [its] being spoiled by dust. Then, where shall I dry [it], spreading [it] over ? (*Seeing*) Well, I shall spread [it] over, here on the mass of dry leaves heaped together owing to the gust of wind. (*Doing accordingly*) A bow to Buddha. (*Sits down*). Well, I shall recite the holy recitation (*Repeats VIII. 2—' By whom the five persons were killed' etc. said before*). Or, away [that is, I have nothing to do] with this heaven for me, so long I do not return the obligation of that Buddha-worshipper Vasantasenā by whom I was redeemed from the [two] gamblers for the sake of ten gold coins. Since that time, I consider myself to be as though bought by her ! (*Seeing*) What [is it] indeed that is rustling up inside the leaves ? Or,

चालुदत्तविणाशाय कलेमि कवडं णवम् ।
णअलीए विशुद्धाए पशुघादं व्व दालुणम् ॥ ४४ ॥

भोदु । गच्छांमि । (इति निष्क्रम्य दृष्ट्वा सभयम्) अविद् मादिके । जेण जेण गच्छामि मग्गेण तेण ज्जेव एशे दुश्टशमणके गहिदकशाओदकं चीवलं गेण्हिअ आअच्छदि । एशे मए णशिं च्छिदिअ वाहिदे किदवेले कदावि मं पेक्खिअ एदेण मालिदे त्ति पआशइश्शदि । ता कधं गच्छामि । (अवलोक्य) भोदु । एदं अद्धपडिदं पाआलखण्डं उल्लङ्घिअ गच्छामि ।

last scene of the Act.

एशे म्हि तुलिदतुलिदे लङ्काणअलीए गअणे गच्छन्ते ।
भूमीए पाआले हणूमशिहले विअ महेन्दे ॥ ४५ ॥

[आत्मपरित्राणे भावो गतोऽदर्शनम् । चेटमपि प्रासादबालाग्रप्रतोलिकायां निगडपूरितं कृत्वा स्थापयिष्यामि । एवं मन्त्रो रक्षितो भवति । तद्गच्छामि । अथवा पश्यामि तावदेनाम् । किमेषा मृता अथवा पुनरपि मारयिष्यामि ।...कथं सुमृता । भवतु । एतेन प्रावारकेण प्रच्छादयाम्येनाम् । अथवा नामाङ्कित एषः । तत्कोऽप्यार्यपुरुषः प्रत्यभिज्ञास्यति । भवतु । एतेन वातालीपुञ्जितेन शुष्कपर्णपुटेन प्रच्छादयामि । ...भवतु । एवं तावत् । सांप्रतमधिकरणं गत्वा व्यवहारं लेखयामि यथार्थस्य कारणात्सार्थवाहकचारुदत्तकेन मदीयं पुष्पकरण्डकं जीर्णोद्यानं प्रवेश्य वसन्तसेना व्यापादितेति ।

चारुदत्तविनाशाय करोमि कपटं नवम् ।
नगर्यां विशुद्धायां पशुघातमिव दारुणम् ॥

भवतु । गच्छामि । अविद् मादिके । येन येन गच्छामि मार्गेण तेनैवैष दुष्टश्रमणको गृहीतकषायोदकं चीवरं गृहीत्वागच्छति । एष मया नासां छित्त्वा वाहितः कृतवैरः कदापि मां प्रेक्ष्यैतेन मारितेति प्रकाशयिष्यति । तत्कथं गच्छामि । ... भवतु । एतमर्धपतितं

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प्राकारखण्डमुल्लङ्घ्य गच्छामि।

एषोऽस्मि त्वरितत्वरितो लङ्कानगर्यां गगने गच्छन्।
भूम्यां पाताले हनूमच्छिखर इव महेन्द्रः॥] (इति निष्क्रान्तः)

(प्रविश्यापटीक्षेपेण) संवाहको भिक्षुः—पक्खालिदे एशे मए चीवलखण्डे। किं णु क्खु शाहाए शुक्खावइश्शम्। इध वाणला विलुप्पन्ति। किं णु क्खु भूमीए। धूलीदोशे होदि। ता कहिं पशालिअ शुक्खावइश्शम्। (दृष्ट्वा) भोदु। इध वादालीपुञ्जिदे शुक्खवत्तसंचए पशालइश्शम्। (तथा कृत्वा) णमो बुद्धश्श। (इत्युपविशति) भोदु। धम्मक्खलाइं उदाहलामि। (पञ्चजणा जेण मालिदा ८।२ इत्यादि पूर्वोक्तं पठति) अधवा अलं मम एदेण शग्गेण। जाव ताए वशन्तशेणिआए बुद्धोवाशिआए पच्चुवकालं ण कलेमि जाए दशाणं शुवण्णकाणं किदे जूदिअलेहिं णिक्कीदे। तदो पहुदि ताए कीदं विअ अत्ताणअं अवगच्छामि। (दृष्ट्वा) किं णु क्खु पण्णोदले शमुश्शशदि। अधवा

Here am I [going] very quickly like Mahendra going towards the city of Laṅkā through the sky, over the earth, over the nether regions [and] over the peak of Hanūmat. (45)

[*Exit*

(*Entering, with a toss of the curtain*)

Saṁvāhaka Bhikṣu :—I have washed this garment-piece. Should I indeed dry it up on a branch? Here [or, in that case], the monkeys might snatch [it] away. [Should it be] indeed on the ground? [In that case] there would result [its] being spoiled by dust. Then, where shall I dry [it], spreading [it] over? (*Seeing*) Well, I shall spread [it] over, here on the mass of dry leaves heaped together owing to the gust of wind. (*Doing accordingly*) A bow to Buddha. (*Sits down*). Well, I shall recite the holy recitation (*Repeats VIII. 2—' By whom the five persons were killed' etc. said before*). Or, away [that is, I have nothing to do] with this heaven for me, so long I do not return the obligation of that Buddha-worshipper Vasantasenā by whom I was redeemed from the [two] gamblers for the sake of ten gold coins. Since that time, I consider myself to be as though bought by her! (*Seeing*) What [is it] indeed that is rustling up inside the leaves? Or,

वादादवेण तत्ता चीवलतोएण तिम्मिदा पत्ता ।
एदे विथिण्णपत्ता मण्णे पत्ता विअ फुलन्ति ॥ ४६ ॥

[प्रक्षालितमेतन्मया चीवरखण्डम्। किं नु खलु शाखायां शुष्कं करिष्यामि। इह वानरा विलुम्पन्ति। किं नु खलु भूम्याम्। धूलीदोषो भवति। तत्कुत्र प्रसार्य शुष्कं करिष्यामि।...भवतु। इह वातालीपुञ्जिते शुष्कपत्रसंचये प्रसारयिष्यामि। ...नमो बुद्धाय।...भवतु। धर्माक्षराण्युदाहरामि।...अथवालं ममैतेन स्वर्गेण। यावत्तस्या वसन्तसेनाया बुद्धोपासिकायाः प्रत्युपकारं न करोमि यया दशसुवर्णकानां कृते द्यूतकराभ्यां निष्क्रीतः ततः प्रभृति तया क्रीतमिवात्मानमवगच्छामि।...किं नु खलु पर्णोदरे समुच्छ्वसिति। अथवा

वातातपेन तप्तानि चीवरतोयेन निमितानि पत्राणि।
एतानि विस्तीर्णपत्राणि मन्ये पत्राणीव स्फुरन्ति ॥]

(वसन्तसेना संज्ञां लब्ध्वा हस्तं दर्शयति)

भिक्षुः—हा हा शुद्धालंकालभूशिदे इत्थिआहत्थे णिक्कमदि। कथम्। दुदिए वि हत्थे। (बहुविधं निर्वर्ण्य) पच्चभिआणामि विअ एदं हत्थम्। अधवा किं विचालेण। शच्चं शे ज्जेव हत्थे जेण मे अभअं दिण्णम्। भोदु। पेक्खिश्शम्। (नाट्येनोद्घाट्य दृष्ट्वा प्रत्यभिज्ञाय च) शा ज्जेव बुद्धोवाशिआ। [हा हा शुद्धालंकारभूषितः स्त्रीहस्तो निष्क्रामति। कथम्। द्वितीयोऽपि हस्तः।...प्रत्यभिजानामीवैतं हस्तम्। अथवा किं विचारेण। सत्यं स एव हस्तो येन मेऽभयं दत्तम्। भवतु। पश्यामि। ...सैव बुद्धोपासिका।]

(वसन्तसेना पानीयमाकाङ्क्षति)

I think that these leaves scorched up by heat and wind, [being] moistened by the water from the garment, are throbbing up like the wings with [their] feathers [or, surface] spread over. (46)

[Vasantasenā, *regaining consciousness, puts forth her hand*

Bhikṣu :—Ha! Oh! A woman's hand adorned with bright ornaments is coming out! What! A second hand too! (*Scrutinising in various ways*) I seem indeed to recognise this hand! Or, why doubt [or, discuss any further]? Surely, this [is] the same hand by which was granted freedom from fear to me! Well, I shall see. [*Gesticulating uncovering, seeing and recognising*] [It is] the same Buddha-worshipper!

[Vasantasenā *indicates a desire for water*

भिक्षुः—कथम् । उदअं मग्गेदि । दूले च दिग्घिआ । किं दाणिं एत्थ १८
ळइश्शम् । भोदु । एदं चीवलं शे उवलि गालइश्शम् । [कथम् । उदकं याचते ।
रे च दीर्घिका । किमिदानीमत्र करिष्यामि । भवतु । एतच्चीवरमस्या उपरि
गालयिष्यामि ।] (तथा करोति) २१

(वसन्तसेना संज्ञां लब्ध्वोत्तिष्ठति । भिक्षुः पटान्तेन वीजयति)

वसन्तसेना—अज्ज को तुमम् । [आर्य कस्त्वम् ।]

भिक्षुः—किं मं ण शुमलेदि बुद्धोवाशिआ दशशुवण्णणिक्कीदम् । [किं २४
न स्मरति बुद्धोपासिका दशसुवर्णनिष्क्रीतम् ।]

वसन्तसेना—सुमरामि । ण उण जधा अज्जो भणादि । वरं अहं
उवरदा ज्जेव । [स्मरामि । न पुनर्यथार्यो भणति । वरमहमुपरतैव ।] २७

भिक्षुः—बुद्धोवाशिए । किं ण्णेदम् । [बुद्धोपासिके किं न्विदम् ।]

वसन्तसेना—(सनिर्वेदम्) जं सरिसं वेसभावस्स । [यत्सदृशं वेशभावस्य ।]

भिक्षुः—उट्ठेदु उट्ठेदु बुद्धोवाशिआ एदं पादवशमीवजादं लदं ओल- ३०
म्बिअ । [उत्तिष्ठतूत्तिष्ठतु बुद्धोपासिकैतां पादपसमीपजातां लतामवलम्ब्य ।] (इति
लतां नामयति) (वसन्तसेना गृहीत्वोत्तिष्ठति)

Bhikṣu :—What? [She] asks for water? But the tank [is] far off. What shall I do now here? Well, I shall squeeze this garment over her. [*Does accordingly*

[Vasantasenā, *regaining consciousness, sits up*; Bhikṣu *fans her with the hem of his cloth*

Vasantasenā :—Who [are] you?

Bhikṣu :—What! Does not the Buddha-worshipper remember redeemed with ten gold coins?

Vasantasenā :—I remember; but not in the way as the noble one says. [It would have been] better if I were just dead [and gone]!

Bhikṣu :—Buddha-worshipper, what indeed [is] this?

Vasantasenā :—(*Despondently*) What [is] in keeping with the profession of a courtesan.

Bhikṣu :—Let the Buddha-worshipper rise up, rise up, supporting [herself] with this creeper growing near the tree. [*Bends down the creeper* ; Vasantasenā, *holding it, stands up*

वादादवेण तत्ता चीवलतोएण तिम्मिदा पत्ता ।
एदे विथिण्णपत्ता मण्णे पत्ता विअ फुलन्ति ॥ ४६ ॥

[प्रक्षालितमेतन्मया चीवरखण्डम्। किं नु खलु शाखायां शुष्कं करिष्यामि। इह वानरा विलुम्पन्ति। किं नु खलु भूम्याम्। धूलीदोषो भवति। तत्कुत्र प्रसार्य शुष्कं करिष्यामि।...भवतु। इह वातालीपुञ्जिते शुष्कपत्रसंचये प्रसारयिष्यामि। ...नमो बुद्धाय।...भवतु। धर्माक्षराण्युदाहरामि।...अथवालं ममैतेन स्वर्गेण। यावत्तस्या वसन्तसेनाया बुद्धोपासिकायाः प्रत्युपकारं न करोमि यया दशसुवर्णकानां कृते द्यूतकराभ्यां निष्क्रीतः ततः प्रभृति तया क्रीतमिवात्मानमवगच्छामि।...किं नु खलु पर्णोदरे समुच्छ्वसिति। अथवा

वातातपेन तप्तानि चीवरतोयेन निमितानि पत्राणि ।
एतानि विस्तीर्णपत्राणि मन्ये पत्राणीव स्फुरन्ति ॥]

(वसन्तसेना संज्ञां लब्ध्वा हस्तं दर्शयति)

भिक्षुः—हा हा शुद्धालंकालभूशिदे इत्थिआहत्थे णिक्कमदि। कधम्। दुदिए वि हत्थे। (बहुविधं निर्वर्ण्य) पच्चभिआणामि विअ एदं हत्थम्। अधवा किं विचालेण। शच्चं शे ज्जेव हत्थे जेण मे अभअं दिण्णम्। भोदु। पेक्खिश्शम्। (नाट्येनोद्घाट्य दृष्ट्वा प्रत्यभिज्ञाय च) शा ज्जेव बुद्धोवाशिआ। [हा हा शुद्धालंकारभूषितः स्त्रीहस्तो निष्कामति। कथम्। द्वितीयोऽपि हस्तः।...प्रत्यभिजानामीवैतं हस्तम्। अथवा किं विचारेण। सत्यं स एव हस्तो येन मेऽभयं दत्तम्। भवतु। पश्यामि। ...सैव बुद्धोपासिका।]

(वसन्तसेना पानीयमाकाङ्क्षति)

I think that these leaves scorched up by heat and wind, [being] moistened by the water from the garment, are throbbing up like the wings with [their] feathers [or, surface] spread over. (46)

[Vasantasenā, *regaining consciousness, puts forth her hand*

Bhikṣu :—Ha! Oh! A woman's hand adorned with bright ornaments is coming out! What! A second hand too! (*Scrutinising in various ways*) I seem indeed to recognise this hand! Or, why doubt [or, discuss any further]? Surely, this [is] the same hand by which was granted freedom from fear to me! Well, I shall see. [*Gesticulating uncovering, seeing and recognising*] [It is] the same Buddha-worshipper!

[Vasantasenā *indicates a desire for water*

भिक्षुः—कधम् । उदअं मग्गोदि । दूले च दिग्घिआ । किं दाणिं एत्थ ळइश्शम् । भोदु । एदं चीवलं शे उवलि गालइश्शम् । [कथम् । उदकं याचते । दूरे च दीर्घिका । किमिदानीमत्र करिष्यामि । भवतु । एतच्चीवरमस्या उपरि गालयिष्यामि ।] (तथा करोति)

(वसन्तसेना संज्ञां लब्ध्वोत्तिष्ठति । भिक्षुः पटान्तेन वीजयति)

वसन्तसेना—अज्ज को तुमम् । [आर्य कस्त्वम् ।]

भिक्षुः—किं मं ण शुमलेदि बुद्धोवाशिआ दशशुवण्णणिक्कीदम् । [किं मां न स्मरति बुद्धोपासिका दशसुवर्णनिष्क्रीतम् ।]

वसन्तसेना—सुमरामि । ण उण जधा अज्जो भणादि । वरं अहं उवरदा ज्जेव । [स्मरामि । न पुनर्यथार्यो भणति । वरमहमुपरतैव ।]

भिक्षुः—बुद्धोवाशिए । किं ण्णेदम् । [बुद्धोपासिके किं न्विदम् ।]

वसन्तसेना—(सनिर्वेदम्) जं सरिसं वेसभावस्स । [यत्सदृशं वेशभावस्य ।]

भिक्षुः—उट्ठेदु उट्ठेदु बुद्धोवाशिआ एदं पादवशमीवजादं लदं ओलम्बिअ । [उत्तिष्ठतूत्तिष्ठतु बुद्धोपासिकैतां पादपसमीपजातां लतामवलम्ब्य ।] (इति लतां नामयति) (वसन्तसेना गृहीत्वोत्तिष्ठति)

Bhikṣu :—What ? [She] asks for water ? But the tank [is] far off. What shall I do now here ? Well, I shall squeeze this garment over her. [*Does accordingly*

[Vasantasenā, *regaining consciousness, sits up* ; Bhikṣu *fans her with the hem of his cloth*

Vasantasenā :—Who [are] you ?

Bhikṣu :—What ! Does not the Buddha-worshipper remember redeemed with ten gold coins ?

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Bhikṣu :—Let the Buddha-worshipper rise up, rise up, supporting [herself] with this creeper growing near the tree. [*Bends down the creeper* ; Vasantasenā, *holding it, stands up*

भिक्षुः—एदश्शिं विहाले मम धम्मबहिणिआ चिट्ठदि । तहिं शमस्स्शिदमणा भविअ उवाशिआ गेहं गमिश्शादि । ता शेणं शेणं गच्छदु बुद्धोवाशिआ । (इति परिक्रामति । दृष्ट्वा) ओशलध अज्जा ओशलध । एशा तलुणी इत्थिआ एशो भिक्खु त्ति शुद्धे मम एशे धम्मे ।

हत्थशंजदे मुहशंजदे इन्दियशंजदे शे क्खु माणुशे ।
किं कलेदिं लाअउले तश्श पललोए हत्थे णिच्चले ॥ ४७ ॥

[एतस्मिन्विहारे मम धर्मभगिनी तिष्ठति । तत्र समाश्वस्तमना भूत्वोपासिका गेहं गमिष्यति । तच्छनैः शनैर्गच्छतु बुद्धोपासिका । ...अपसरत । आर्याः अपसरत । एषा तरुणी स्त्री एष भिक्षुरिति शुद्धो ममैष धर्मः ।

हस्तसंयतो मुखसंयत इन्द्रियसंयतः स खलु मनुष्यः ।
किं करोति राजकुलं तस्य परलोको हस्ते निश्चलः ॥]

(इति निष्क्रान्ताः सर्वे)

इति वसन्तसेनामोटनो नामाष्टमोऽङ्कः ।

Bhikṣu :—In this convent stays my sister-in-faith. Having composed her mind there, [the Buddha-] worshipper might go home. So, let the Buddha-worshipper go slowly and slowly. (*Moves about* ; *seeing*) Stand off, gentlemen, stand off. Here [is] a young woman, [and] here, a Bhikṣu—[still] this [is] my correct religious duty.

Restrained in hand, restrained in mouth, restrained i sense-organs, that [is] indeed a man. What can a court of law do to him? The other world [lies] firm in [the hollow of his] hand. (47)

[*Exeunt Omnes*

Here ends the Eighth Act called ' *Vasantasenāmoṭana* '

[*The Smothering of Vasantasenā*]

3, 5, 14, 12, 16, 33, 21, 34, 43 ——

नवमोऽङ्कः

(ततः प्रविशति शोधनकः)

शोधनकः—आणत्तम्हि अधिअरणभोइएहिं—अरे सोहणआ ववहारमण्डवं गदुअ आसणाइं सज्जीकरेहि त्ति। ता जाव अधिअरणमण्डवं सज्जिदुं गच्छामि। (परिक्रम्यावलोक्य च) एदं अधिअरणमण्डवम्। एस पविसामि। (प्रविश्य संमार्ज्यासनमाधाय) विवित्तं कारिदं मए अधिअरणमण्डवम्। विरइदाइं मए आसणाइं। ता जाव अधिअरणिआणं उण णिवेदेमि। (परिक्रम्यावलोक्य च) कधम् एसो रट्ठिअस्सालो दुट्ठदुज्जणमणुस्सो इदो एव्व आअच्छदि। ता दिट्ठिपधं परिहरिअ गमिस्सम्। [आज्ञप्तोऽस्म्यधिकरणभोजकैः—अरे शोधनक व्यवहारमण्डपं गत्वासनानि सज्जीकुरु इति। तद्यावदधिकरणमण्डपं साज्जितुं गच्छामि। एषोऽधिकरणमण्डपः। एष प्रविशामि। ...विविक्तः कारितो मयाधिकरणमण्डपः। विरचितानि मयासनानि। तद्यावदधिकरणिकानां पुनर्निवेदयामि। ...कथम् एष राष्ट्रियश्यालो दुष्टदुर्जनमनुष्य इत एवागच्छति। तद्दृष्टिपथं परिहृत्य गमिष्यामि।]

(इत्येकान्ते स्थितः)

(ततः प्रविशत्युज्ज्वलवेषधारी शकारः)

ACT IX

(*Then enter* Śodhanaka)

Śodhanaka :—I have been ordered by the Court-dignitaries [as follows]—' O Śodhanaka, going to the Court-hall, get ready the seats.' So, I shall be going to the Court-hall to arrange [them]. (*Walking about and beholding*) This [is] the Court-hall. Here I shall enter. (*Entering, sweeping it and placing the seats*) I have made the Court-hall [quite] clean; the seats have been arranged by me; so I shall just let the judges know in return. (*Walking about and beholding*) What? Here the king's brother-in-law, a wicked man, a mean fellow, is coming just here. So, avoiding the range of [his] sight, I shall go. [*Stands in one corner*

(*Then enter* Śakāra *wearing a gorgeous dress*)

शकारः—

ण्हादेहं शलिलजलेहिं पाणिएहिं उज्जाणे उववणकाणणे णिशण्णे ।
णालीहिं शह जुवदीहिं इश्तिआहिं गन्धव्वेव[1] शुविहिदेहिं अङ्गकेहिं ॥ १ ॥
खणेण गण्ठी खणजूलके मे खणेण वाला खणकुन्तले वा ।
खणेन मुक्के खण उद्धचूडे चित्ते विचित्ते हगे लाअशाले ॥ २ ॥

अवि अ । विशगण्ठिगब्भपविश्टेण विअ कीडएण विअ अन्तलं मग्गमाणेण पाविदं मए महदन्तलम् । ता कश्श एदं किविणचेश्टिअं पाडइश्शम् । (स्मृत्वा) आं शुमलिदं मए । दलिद्दचालुदत्तश्श एदं किविणचेश्टिअं पाडइश्शम् । अण्णं च । दलिद्दे क्खु शे । तश्श शव्वं शंभावीअदि । भोदु । अधिअलणमण्डवं गदुअ अग्गदो ववहालं लिहावइश्शम् जधा चालुदत्तकेण वशन्तशेणिआ मोडिअ मालिदा । ता जाव अधिअलणमण्डवं ज्जेव गच्छामि । (परिक्रम्यावलोक्य च) एदं तं अधिअलणमण्डवम् । एत्थ पविशामि । (प्रविश्यावलोक्य च) कधम् आशणाइं दिण्णाइं चिश्टन्ति । जाव आअश्शन्ति अधिअलणभोइआ दाव एदश्शिं दुव्वचत्तले मुहुत्तअं उवाविशिअ पडिवालइश्शम् ।

Totology

yles of hair

[स्नातोऽहं सलिलजलैः पानीयैरुद्यान उपवनकानने निषण्णः ।
नारीभिः सह युवतीभिः स्त्रीभिर्गन्धर्व इव सुविहितैरङ्गकैः ॥
क्षणेन ग्रन्थिः क्षणजूटको मे क्षणेन वालाः क्षणकुन्तला वा । जटा
क्षणेन मुक्ताः क्षणमूर्ध्वचूडाश्चित्रो विचित्रोऽहं राजश्यालः ॥

Śakāra :—

I bathed with waters, liquids and fluids ; seated in a garden, park and grove ; with women, young ladies and females—like a Gandharva, with well-formed limbs ! (1)

[Hair formed in] a knot for a moment, a matted form the next moment, long hair for another moment, curly hair for another moment, loosened up for another moment, made into a crest above for another moment—[thus] variegated and picturesque [am] I, the king's brother-in-law ! (2)

And further, a big passage [or advance, opening] has been made by me like a worm entering the interior of a poisonous knotted portion [of a herb] and seeking a way [therein]. So, on whom shall I shove this base deed ? (*Remembering*) Ah ! I have remembered ! I shall shove this base deed on to the penniless Cārudatta. And moreover, he [is] indeed a pauper ; everything

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[1] गन्धव्वेहिं ।

अपि च । विषग्रन्थिगर्भप्रविष्टेनेव कीटकेनान्तरं मार्गमाणेन प्राप्तं मया महदन्तरम् । तत्कस्येदं कृपणचेष्टितं पातयिष्यामि । ...आं स्मृतं मया । दरिद्रचारुदत्तस्येदं कृपणचेष्टितं पातयिष्यामि । अन्यच्च । दरिद्रः खलु सः । तस्य सर्वं संभाव्यते । भवतु । अधिकरणमण्डपं गत्वाग्रतो व्यवहारं लेखयिष्यामि यथा चारुदत्तेन वसन्तसेना मोटयित्वा मारिता । तद्यावदधिकरणमण्डपमेव गच्छामि । ... एष सोऽधिकरणमण्डपः । अत्र प्रविशामि । ...कथम् आसनानि दत्तानि तिष्ठन्ति । ...यावदागच्छन्त्यधिकरणभोजकाः तावदेतस्मिन्दूर्वाचत्वरे मुहूर्तमुपविश्य प्रतिपालयिष्यामि ।] (तथा स्थितः)

शोधनकः—(अन्यतः परिक्रम्य पुरो दृष्ट्वा) एदे अधिअरणिआ आअच्छन्ति । ता जाव उवसप्पामि । [एतेऽधिकरणिका आगच्छन्ति । तद्यावदुपसर्पामि ।] (इत्युपसर्पति)

(ततः प्रविशति श्रेष्ठिकायस्थादिपरिवृतोऽधिकरणिकः)

अधिकरणिकः—भो भोः श्रेष्ठिकायस्थौ ।

श्रेष्ठिकायस्थौ—आणवेदु अज्जो । [आज्ञापयत्वार्यः ।]

अधिकरणिकः—[अहो व्यवहारपराधीनतया दुष्करं खलु परचित्तग्रहणमधिकरणिकैः ।]

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can be [regarded as] possible in him. Very well. Going to the Court-hall, I shall [be the] first [to] lodge a written complaint viz. Vasantasenā was murdered by Cārudatta after smothering [or, crushing] [her]. So, I shall go to the Court-hall itself. (*Walking about and beholding*) Here [is] that Court-hall. Here shall I enter [it]. (*Entering and beholding*) What ! The seats have been put in position ! Until the Court-dignitaries arrive, I shall be waiting, sitting down for a while in this quadrangle over-grown with Dūrvā grass. [*Stays accordingly*

Śodhanaka :—(*Moving in another direction, seeing before him*) Here are the Court-dignitaries coming. So, I shall approach [them]. [*Approaches*

(*Then enter the* Judge, *accompanied by* Śreṣṭhin, Kāyastha *and others*)

Judge :—Oh, you Śreṣṭhin and Kāyastha !

Śreṣṭhin and Kāyastha :—May Your Lordship command.

Judge :—Oh, owing to [their] being dependent upon the judicial procedure, comprehension of [what is in] the minds of others [is] indeed difficult to secure, by the judges.

छन्नं कार्यमुपक्षिपन्ति पुरुषा न्यायेन दूरीकृतं
(स्वान्दोषान्कथयन्ति नाधिकरणे रागाभिभूताः स्वयम् ।
तैः पक्षापरपक्षवर्धितबलैर्दोषैर्नृपः स्पृश्यते
संक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरतः ॥ ३ ॥/

अपि च

छन्नं दोषमुदाहरन्ति कुपिता न्यायेन दूरीकृताः
स्वान्दोषान्कथयन्ति नाधिकरणे सन्तोऽपि नष्टा ध्रुवम् ।
ये पक्षापरपक्षदोषसहिताः पापानि संकुर्वते
संक्षेपादपवाद एव सुलभो द्रष्टुर्गुणो दूरतः ॥ ४ ॥

यतः अधिकरणिकः खलु

शास्त्रज्ञः कपटानुसारकुशलो वक्ता न च क्रोधन-
स्तुल्यो मित्रपरस्वकेषु चारितं दृष्ट्वैव दत्तोत्तरः ।

Men put forth business [in a] garbled [form] and far removed from justice [or, fair play] ; they, carried by passion, (do not, of their own accord, narrate [their] own shortcomings.) The king is touched [or, contaminated] by those faults with [their] strength augmented by one [plaintiff's] side and the other [defendant's] side. In short, odium alone is easy to be had by a judge (*draṣṭā*), praise, far off ! (3)

And further,

They, getting angry, shout out [even] the hidden faults [of others], throwing to the winds [all sense of] justice ; even good men do not narrate [their] own shortcomings in a court of law, [and] undoubtedly go waste, [they] who commit sinful deeds, being associated with the crimes of one side or the other side. In short, odium alone [is] easy to be had by a judge (*draṣṭā*), praise, far off ! (4)

So, a judge indeed [has to be]

conversant with the science [of law] ; expert in tracing out fraud ; [an effective] speaker, but not one losing temper ; equal [or, impartial] towards friend, enemies, and his own [relatives] ; one giving decision only after investigating [lit. seeing all] happenings ; a protector of the weak ; a harasser of

क्लीबान्पालयिता शठान्व्यथयिता धर्म्यो न लोभान्वितो
द्वार्भावे परतत्त्वबद्धहृदयो राज्ञश्च कोपापहः ॥ ५ ॥

श्रेष्ठिकायस्थौ—अज्जस्स वि णाम गुणे दोसो त्ति वुच्चादि। जइ एव्वम् ता चन्दालोए वि अन्धआरो त्ति वुच्चदि ।.[आर्यस्यापि नाम गुणे दोष इत्युच्यते। यद्येवम् तदा चन्द्रालोकेऽप्यन्धकार इत्युच्यते ।]

अधिकरणिकः—भद्र शोधनक अधिकरणमण्डपस्य मार्गमादेशय ।

शोधनकः—एदु एदु अधिअरणभोइओ एदु। [एत्वेत्वधिकरणभोजक एतु।]

(इति परिक्रामन्ति)

शोधनकः—एदं अधिअरणमण्डवम् । ता पविसन्तु अधिअरणभोइआ। [अयमधिकरणमण्डपः । तत्प्रविशन्त्वधिकरणभोजकाः ।] (सर्वे च प्रविशन्ति)

अधिकरणिकः—भद्र शोधनक बहिर्निष्क्रम्य ज्ञायताम् कः कः कार्यार्थी इति ।

शोधनकः—जं अज्जो आणवेदि । (इति निष्क्रम्य) अज्जा अधिअरणिआ भणन्ति—को को इध कज्जत्थि त्ति। [यदार्य आज्ञापयति ।...आर्याः अधिकराणिका भणान्ति—कः क इह कार्यार्थी इति ।]

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rogues; acting according to [the dictates of] religion; not falling a prey to greed; with [his] heart fixed only on [finding out] the highest truth by every door (*dvārbhāva*) and remover of the king's anger. (5)

Śreṣṭhin and Kāyastha :—Could the merits of even Your Lordship, be indeed spoken of as faults?—If so, then when [there is] moon-light, darkness could be said [to exist]!

Judge :—Good man, Śodhanaka, direct the way to the Court-hall.

Śodhanaka :—[Please] come, come, Your Lordship, [please] come.

[*Walk about*

Śodhanaka :—Here [is] the Court-hall! So, may the Court-dignitaries enter.

[*All of them enter*

Judge :—Good man, Śodhanaka, going out, find out—who [are] the plaintiffs?

Śodhanaka :—As Your Lordship commands. (*Going out*) Gentlemen, the judges ask—' Who [are] the plaintiffs here?'

शकारः—(सहर्षम्) उवात्थिए अधिअलणिए। (साटोपं परिक्रम्य) हग्गे वलपुलिशे मणुश्शे वाशुदेवे लश्टिअशाले लाअशाले कज्जत्थी। [उपस्थिता अधिकरणिकाः ।...अहं वरपुरुषो मनुष्यो वासुदेवो राष्ट्रियश्यालो राजश्यालः कार्यार्थी।]

शोधनकः—(ससंभ्रमम्) हीमादिक पढमं ज्जेव रट्ठिअसालो कज्जत्थी। भोदु। अज्ज मुहुत्तं चिट्ठ। दाव अधिअराणिआणं णिवेदेमि। (उपगम्य) अज्जा एसो क्खु रट्ठिअसालो कज्जत्थी ववहारं उवात्थिदो। [हन्त प्रथममेव राष्ट्रियश्यालः कार्यार्थी। भवतु। आर्य मुहूर्तं तिष्ठ। तावदधिकराणिकानां निवेदयामि।...आर्याः एष खलु राष्ट्रियश्यालः कार्यार्थी व्यवहारमुपस्थितः।]

अधिकरणिकः—कथम्। प्रथममेव राष्ट्रियश्यालः कार्यार्थी। [यथा सूर्योदय उपरागो महापुरुषनिपातमेव कथयति] शोधनक व्याकुलेनाद्य व्यवहारेण भवितव्यम्। भद्र निष्क्रम्योच्यताम् गच्छ। अद्य न दृश्यते तव व्यवहारः इति।

शोधनकः—जं अज्जो आणवेदि। (इति निष्क्रम्य शकारमुपगम्य) अज्ज अधिअरणिआ भणन्ति अज्ज गच्छ। ण दीसदि तव ववहारो। [यदार्य आज्ञापयति।...आर्य अधिकरणिका भणन्ति अद्य गच्छ। न दृश्यते तव व्यवहारः।]

Śakāra:—(*With joy*) The judges have come. (*Walking about haughtily*) I, an excellent person, a human being, Vāsudeva, king's brother-in-law, brother-in-law of the king [am] the plaintiff.

Śodhanaka :—(*In confusion*) Alas! Just at the very start, the king's brother-in-law, the plaintiff! Well. Sir, wait for a while, while I inform the judges. (*Approaching*) Gentlemen, here is indeed the king's brother-in-law attending the court [or, lodging a complaint] [as] a plaintiff.

Judge :—What! Just at the very start, the king's brother-in-law, the plaintiff! [This] like an eclipse at sun-rise foretells nothing short of (*eva*) the downfall of a great man. Śodhanaka, to-day the court-programme is pretty crowded [already, or, the case is bound to be very annoying]. Good man, going out, say—'[You may] go. Your suit cannot be heard to-day.'

Śodhanaka :—As Your Lordship commands. (*Going out, approaching* Śakāra) Sir, the judges say—'Go to-day, your suit can not be heard.'

शकारः—(सक्रोधम्) आः किं ण दीशदि मम ववहाले। जइ ण दीशदि तदो आवुत्तं लाआणं पालअं वहिणीवदिं विण्णविअ वहिणिं अत्तिकं च विण्णविअ एदं अधिअलणिअं दूले फेलिअ एत्थ अण्णं अधिअलणिअं ठावइश्शम्। [आः किं न दृश्यते मम व्यवहारः। यदि न दृश्यते तदावुत्तं राजानं पालकं भगिनीपतिं विज्ञाप्य भगिनीं मातरं च विज्ञाप्यैतमधिकरणिकं दूरीकृत्यात्रान्यमधिकरणिकं स्थापयिष्यामि।] (इति गन्तुमिच्छति)

शोधनकः—अज्ज रट्ठिअसालअ मुहुत्तअं चिट्ठ। दाव अधिअरणिआणं णिवेदेमि। (अधिकरणिकमुपगम्य) एसो रट्ठिअसालो कुविदो भणादि। [आर्य राष्ट्रियश्याल मुहूर्तं तिष्ठ। तावदधिकरणिकानां निवेदयामि। ... एष राष्ट्रियश्यालः कुपितो भणति।] (इति तदुक्तं भणति)

अधिकरणिकः—सर्वमस्य मूर्खस्य संभाव्यते। भद्र उच्यताम्—आगच्छ। दृश्यते तव व्यवहारः।

शोधनकः—(शकारमुपगम्य) अज्ज अधिअरणिआ भणन्ति—आअच्छ। दीसदि तव ववहारो। ता पविसदु अज्जो। [आर्य अधिकरणिका भणन्ति—आगच्छ। दृश्यते तव व्यवहारः। तत्प्रविशत्वार्यः।]

शकारः—पढमं भणन्ति ण दीशदि संपदं दीशदि त्ति। ता णाम भीदभीदा अधिअलणभोइआ। जेत्तिअं हग्गे भणिश्शं तेत्तिअं पत्तिआवइश्शम्। भोदु। पविशामि। (प्रविश्योपसृत्य) शुशुहं अम्हाणम् तुम्हाणं पि शुहं देमि ण

Śakāra :—(*Angrily*) What, my suit would not be heard? If it is not heard, then informing [my] brother-in-law, sister's husband King Pālaka, [and also] informing [my] sister and mother, dismissing this judge, shall I install another judge [*Desires to go away* here [in his place].

Śodhanaka :—Noble king's brother-in-law, stay for a while, while I inform the judges. (*Approaching the* Judge) Here the king's brother-in-law in anger says— [*Repeats what was said by him*

Judge :—Everything is possible in [the case of] this fool. Good man, say [to him]—'Come, your suit will be heard.'

Śodhanaka :—(*Approaching* Śakāra) Sir, the judges say—'Come, your suit will be heard.' So, may the noble one enter.

Śakāra :—First they say 'would not be heard,' now, 'would be heard'. So, surely are the judges [or, Court-dignitaries] completely awe-struck. Whatever I may be saying, I shall

दोमि अ । [प्रथमं भणान्ति न दृश्यते सांप्रतं दृश्यत इति । तन्नाम भीतभीता अधिकरणभोजकाः । यद्यदहं भाणिष्यामि तत्तत्प्रत्याययिष्यामि । भवतु । प्रविशामि । … सुसुखमस्माकम् युष्माकमपि सुखं ददामि न ददामि च ।]

अधिकरणिकः—(स्वगतम्) अहो स्थिरसंस्कारता व्यवहारार्थिनः । (प्रकाशम्) उपविश्यताम् ।

शकारः—आं अत्तणकेलका शे भूमी । ता जहिं मे लोआदि तहिं उवविशामि । (श्रेष्ठिनं प्रति) एश उवविशामि । (शोधनकं प्रति) णं एत्थ उवविशामि । (इत्यधिकरणिकमस्तके हस्तं दत्त्वा) एश उवविशामि । [आं आत्मीयैषा भूमिः । तद्यत्र मह्यं रोचते तत्रोपविशामि । … एष उपविशामि । …नन्वत्रोपविशामि … एष उपविशामि ।]

(इति भूमावुपविशति)

अधिकरणिकः—भवान्कार्यार्थी ।

शकारः—अध इं । [अथ किम् ।]

अधिकरणिकः—तत्कार्यं कथय ।

शकारः—कण्णे कज्जं कधइश्शम् । एव्वं वड्ढके मल्लकप्पमाणाह कुले हग्गे जादे । लाअशशुले मम पिदा लाआ तादइश होइ जामादा ।
लाअशिआले हग्गे ममावि बहिणीवदी लाआ ॥ ६ ॥

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make [them] believe in all that. Very well, I shall enter. (*Entering, approaching*) We are quite all right; as for you too, I shall give or not give happiness.

Judge :—(*To himself*) Oh, the firm-mindedness of [this] plaintiff! (*Aloud*) Take a seat.

Śakāra :—Ah! [All] this ground [is my] own. So, I shall sit down where it pleases me. (*To* Śreṣṭhin) Here I shall sit, (*To* Śodhanaka) I say, I shall sit here. (*Placing his hand on the head of the* Judge) Here I shall sit. [*Sits down on the ground*

Judge :—[Are] you the plaintiff?

Śakāra :—Just so.

Judge .—Then state [your] plaint.

Śakāra :—I shall tell [my] plaint in [your] ear. I have been born in so big a family, of the measure of a Mallarka.

King's father-in-law [is] my father; the king is [my] father's son-in-law. I [am] the king's brother-in-law, [and] my sister's husband too [is] the king. (6)

[कर्णे कार्यं कथयिष्यामि । एवं बृहति मल्लकप्रमाणस्य कुलेऽहं जातः ।
राजश्वशुरो मम पिता राजा तातस्य भवति जामाता ।
राजश्यालोऽहं ममापि भगिनीपती राजा ॥]

अधिकरणिकः—सर्वं ज्ञायते ।

किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।
भवन्ति नितरां स्फीताः सुक्षेत्रे कण्टकिद्रुमाः ॥ ७ ॥

तदुच्यतां कार्यम् ।

शकारः—एव्वं भणामि । अवलद्धाह वि ण अ मे किं पि कलइश्शादि । तदो तेण बहिणीवदिणा परितुश्टेण मे कीलिदुं लक्खिदुं शव्वुज्जाणाणं पवले पुप्फकलण्डअजिण्णुज्जाणे दिण्णे । तहिं च पेक्खिदुं अणुदिअहं शोशावेदुं शोधावेदुं पोत्थावेदुं लुणावेदुं गच्छामि । देव्वजोएण पेक्खामि ण पेक्खामि वा इत्थिआशलीलं णिवडिदम् । [एवं भणामि । अपराद्धस्यापि न च मे किमपि करिष्यति । ततस्तेन भगिनीपतिना परितुष्टेन मे क्रीडितुं रक्षितुं सर्वोद्यानानां प्रवरं पुष्पकरण्डकजीर्णोद्यानं दत्तम् । तत्र च प्रेक्षितुमनुदिवसं शुष्कं कारयितुं शोधयितुं पुष्टं कारयितुं लूनं कारयितुं गच्छामि । दैवयोगेन पश्यामि न पश्यामि वा स्त्रीशरीरं निपतितम् ।]

अधिकरणिकः—अथ ज्ञायते का स्त्री विपन्नेति ।

Judge :—All [this] is [already] known [to us].

What [is the use] of referring to [or, quoting] one's family ? [One's] character alone [is] the cause here [that is, in matters like this]. Thorny trees get enormously multiplied in a good [that is, fertile] field ! (7)

So, state [your] plaint.

Śakāra :—I say this—but he [the king] would not do anything to me, even though I had committed a crime—therefore by him, [my] sister's husband, being quite pleased [with me], has been given to me the Puṣpakaraṇḍaka old garden, the best of all gardens, for playing in [and] for preserving [it]. And there, I go, day after day, to see [or, look after it], to drain [it], to cleanse [it], to make [it] have a luxuriant growth, [and] to trim [it]. By a stroke of luck, I saw—or rather, I did not see—a body of woman fallen down [or, dead].

Judge :—Now, is it known who [was] the woman [found] dead ?

शकारः—हंहो अधिअलणभोइआ किंत्ति ण जाणामि तं तालिशिं णअलमण्डणं कञ्चणशदभूशाणिअं । केण वि कुपुत्तेण अत्थकल्लवत्तश्श कालणादो शुण्णं पुप्फकलण्डअजिण्णुज्जाणं पवेशिअ[१] बाहुपाशबलक्कालेण वशन्तशेणिआ मालिदा । ण मए [अहो अधिकरणभोजकाः किमिति न जानामि तां तादृशीं नगरमण्डनं काञ्चनशतभूषणाम् । केनापि कुपुत्रेणार्थकल्यवर्तस्य कारणाच्छून्यं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्य बाहुपाशबलात्कारेण वसन्तसेना मारिता । न मया] (इत्यर्धोक्ते मुखमावृणोति)

अधिकरणिकः—अहो नगररक्षिणां प्रमादः । भोः श्रेष्ठिकायस्थौ न मयेति व्यवहारपदं प्रथममभिलिख्यताम् ।

कायस्थः—जं अज्जो आणवेदि । (तथा कृत्वा) अज्ज लिहिदम् । [यदार्य आज्ञापयाति । ...आर्य लिखितम् ।]

शकारः—(स्वगतम्) हीमादिके । उत्तलाअन्तेण विअ पाअशपिण्डालकेण अज्ज मए अत्ता एव्व णिण्णाशिदो । भोदु । एव्वं दाव । (प्रकाशम्) अहो अधिअलणभोइआ णं भणामि मए ज्जेव दिट्ठा । किं कोलाहलं कलेध । very good [हीमादिके । उत्त्वरायमाणेनेव पायसपिण्डारकेणाद्य मयात्मैव निर्णाशितः । भवतु । एवं तावत्... । अहो अधिकरणभोजकाः ननु भणामि मयैव दृष्टा । किं कोलाहलं कुरुत ।]

(इति पादेन लिखितं प्रोञ्छति)

Śakāra :—Oh ! Court-dignitaries ! How [indeed] should I not know that [lady], of that [well-known] kind, the ornament of the city [and] wearing hundreds of gold ornaments ? By some wretched fellow [lit. son] was Vasantasenā killed, by a forcible assault by the noose of [his] arms, having brought her to the secluded Puṣpakaraṇḍaka old garden, for the sake of money, a bagatelle ! Not by me--[*With this half-said, he covers his mouth*

Judge :—Oh, the carelessness of the city-guards ! O Śreṣṭhin and Kāyastha, write down first 'Not by me' as a legal point [for consideration].

Kāyastha :—As Your Lordship commands. (*Doing accordingly*) Your Lordship, I have written [it down].

Śakāra :—(*To himself*) Oh God ! I have to-day, verily destroyed myself, like a beggar greedy for the [hot] Pāyasa, making [undue] haste [in gulping it down]. Well. [I shall do] this now. (*Aloud*) O Court-dignitaries ! I say, I said 'She was seen just by me.' Why are you making [all this] fuss ?

[*With his foot, wipes out what was written.*

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१ पविशिअ ।

अधिकरणिकः—कथं त्वया ज्ञातं यथा खल्वर्थनिमित्तं बाहुपाशेन व्यापादिता।

शकारः— हंहो णूणं शूणशूणाए मोहट्ठाणाए गीवालिआए णिश्शुवण्णकेहिं ३०
आहलणट्ठाणेहिं तक्केमि। [हंहो नूनं शूनशूनया मोवस्थानया ग्रीवालिकया निःसुवर्णकैराभरणस्थानैस्तर्कयामि ।]

श्रेष्ठिकायस्थौ—जुज्जदि विअ। [युज्यत इव ।] ३३

शकारः—(स्वगतम्) दिश्टिआ पच्चुज्जीविदम्हि। अविद मादिके। [दिष्ट्या प्रत्युज्जीवितोऽस्मि । अविद मादिके ।]

श्रेष्ठिकायस्थौ—भो कं एसो ववहारो अवलम्बदि। [भोः कमेष व्यव- ३६
हारोऽवलम्बते ।]

अधिकरणिकः—इह हि द्विविधो व्यवहारः।

श्रेष्ठिकायस्थौ—केरिसो। [कीदृशः ।] ३९

अधिकरणिकः—वाक्यानुसारेण अर्थानुसारेण च। यस्तावद्वाक्यानुसारेण स खल्वर्थिप्रत्यर्थिभ्यः। यश्चार्थानुसारेण स चाधिकरणिकबुद्धिनिष्पाद्यः।

श्रेष्ठिकायस्थौ—ता वसन्तसेणामादरं अवलम्बदि ववहारो। [तद्वसन्त- ४२
सेनामातरमवलम्बते व्यवहारः ।]

Judge :—How did you know that she was indeed killed by the noose of the arms [that is, by strangulation] for the sake of money ?

Śakāra :—Oh ! Surely I could guess [that] from [her] neck quite bare and swollen, and the spots for [wearing] ornaments void of gold [ornaments].

Śresṭhin and Kāyastha :—[It is] plausible enough.

Śakāra :—(*To himself*) Thank God ! (*diṣṭyā*). I have been brought back to life ! Ha ! Ha !

Śresṭhin and Kāyastha :—Oh, whom does the plaint concern ?

Judge :—Here [in law] indeed, a plaint [is] of two kinds.

Śresṭhin and Kāyastha :—Of what nature ?

Judge :—In accordance with the depositions and in accordance with facts. [The plaint] which is in accordance with depositions, that concerns the plaintiffs and the defendants; that which [is] in accordance with facts, has to be decided by the Judge's wisdom.

Śresṭhin and Kāyastha :—So, the plaint concerns Vasantasenā's mother.

अधिकरणिकः—एवमिदम् । भद्र शोधनक वसन्तसेनामातरमनुद्वेजयन्नाह्वय ।

शोधनकः—तधा । (इति निष्क्रम्य गणिकामात्रा सह प्रविश्य) एदु एदु अज्जा । [तथा ।...एत्वेत्वार्यां ।]

वृद्धा—गदा मे दारिआ मित्तघरअं अत्तणो जोव्वणं अणुभविदुम् । एसो उण दीहाऊ भणादि—आअच्छ । आधिअराणिओ सद्दावेदि । ता मोहपरवसं विअ अत्ताणअं अवगच्छामि । हिअअं मे थरथरेदि । अज्ज आदेसेहि मे आधिअरणमण्डवस्स मग्गम् । [गता मे दारिका मित्रगृहमात्मनो यौवनमनुभवितुम् । एष पुनर्दीर्घायुर्भणाति—आगच्छ । आधिकराणिक आह्वयाति । तन्मोहपरवशामिवात्मानमवगच्छामि । हृदयं मे प्रकम्पते । आर्य आदिश मह्यमधिकरणमण्डपस्य मार्गम् ।]

शोधनकः—एदु एदु अज्जा । [एत्वेत्वार्या ।] (उभौ परिक्रामतः)

शोधनकः—एदं अधिअरणमण्डवम् । एत्थ पविसदु अज्जा । [एषोऽधिकरणमण्डपः । अत्र प्रविशत्वार्या ।] (इत्युभौ प्रविशतः)

वृद्धा—(उपसृत्य) सुहं तुम्हाणं भोदु भावमिस्साणम् । [सुखं युष्माकं भवतु भावमिश्राणाम् ।]

अधिकरणिकः—भद्रे स्वागतम् । आस्यताम् ।

वृद्धा—तधा । [तथा ।] (इत्युपविष्टा)

Judge :—It [is] so. Good man, Śodhanaka, summon Vasantasenā's mother, without alarming [her].

Śodhanaka :—Very well. (*Going out, and re-entering with the courtesan-mother*) Come, come, Madam.

Vṛddhā :—My daughter is gone to [her] friend's house to enjoy her youth. While this long-lived one says—'Come, the Judge summons [you].' So, I find myself as though subjected to a fainting fit; my heart shakes violently; (*pra*). Sir, direct me the way to the Court-hall.

Śodhanaka :— Come, come, Madam. [*Both walk about*

Śodhanaka :—This [is] the Court-hall. May Madam enter here. [*Both enter into it*

Vṛddhā :—(*Approaching*) May there be happiness for you, honourable gentlemen !

Judge :—Good lady ! Welcome ! Take a seat.

Vṛddhā :—All right. [*Sits down*

शकारः—(साक्षेपम्) आगदाशि वुड्ढकुट्टणि आगदाशि । [आगतासि वृद्धकुट्टिनि आगतासि ।]

अधिकरणिकः—अये त्वं किल वसन्तसेनाया माता । ६३

वृद्धा—अध इं । [अथ किम् ।]

अधिकरणिकः—अथेदानीं वसन्तसेना क्व गता ।

वृद्धा—मित्तघरअम् । [मित्रगृहम् ।] ६६

अधिकरणिकः—किंनामधेयं तस्या मित्रम् ।

वृद्धा—(स्वगतम्) हद्धी हद्धी। अदिलज्जणीअं क्खु एदम्। (प्रकाशम्) जणस्स पुच्छणीओ अअं अत्थो ण उण अधिअरणिअस्स । [हा धिक् हा धिक्। ६९ अतिलज्जनीयं खल्वेतत् । ... जनस्य पृच्छनीयोऽयमर्थः न पुनरधिकरणिकस्य ।]

अधिकरणिकः—अलं लज्जया । व्यवहारस्त्वां पृच्छति ।

श्रेष्ठिकायस्थौ—ववहारो पुच्छदि । णत्थि दोसो । कधेहि । [व्यवहारः ७२ पृच्छति । नास्ति दोषः । कथय ।]

वृद्धा—कधं ववहारो । जइ एव्वम् ता सुणन्तु अज्जमिस्सा । सो क्खु सत्थवाहविणअदत्तस्स णत्तिओ साअरदत्तस्स तणओ सुगहिदणामहेओ अज्ज- ७५
चारुदत्तो णाम सेट्ठिचत्तरे पडिवसदि। तहिं मे दारिआ जोव्वणसुहं अणुभवदि।

Śakāra :—(*Revilingly*) You have come ! [O] old procuress, you have come ?

Judge :—Oh, [are] you indeed Vasantasenā's mother ?

Vṛddhā :—Just so.

Judge :—And now, where is Vasantasenā gone ?

Vṛddhā :—To the house of [her] friend.

Judge :—What [is] the name of her friend ?

Vṛddhā :—(*To herself*) Oh fie ! Oh fie ! This [is] indeed very shameful. (*Aloud*) This information should be asked for by [an ordinary] person, not by a Judge !

Judge :—No need to feel ashamed ! The legal procedure asks you !

Śreṣṭhin and Kāyastha :—The legal procedure asks. [So], there is no harm. Inform [us].

Vṛddhā :—What, legal procedure ? If so, then let the honourable gentlemen hear. He indeed, the grandson of the merchant Vinayadatta, the son of Sāgaradatta, by name the

[कथं व्यवहारः। यद्येवम् तदा शृण्वन्त्वार्यमिश्राः । स खलु सार्थवाहविनयदत्तस्य नप्ता सागरदत्तस्य तनयः सुगृहीतनामधेय आर्यचारुदत्तो नाम श्रेष्ठिचत्वरे प्रतिवसति । तत्र मे दारिका यौवनसुखमनुभवति ।]

शकारः—शुदं अज्जेहिं। लिहीअन्दु एदे अक्खला। चालुदत्तेण शह मम विवादे। [श्रुतमार्यैः। लिख्यन्तामेतान्यक्षराणि। चारुदत्तेन सह मम विवादः।]

श्रेष्ठिकायस्थौ—चारुदत्तो मित्तो त्ति णत्थि दोसो। [चारुदत्तो मित्रमिति नास्ति दोषः।]

अधिकरणिकः—व्यवहारोऽयं चारुदत्तमवलम्बते ।

श्रेष्ठिकायस्थौ—एव्वं विअ । [एवमिव ।]

अधिकरणिकः—धनदत्त वसन्तसेनार्यचारुदत्तस्य गृहं गतेति लिख्यतां व्यवहारस्य प्रथमः पादः। कथम्। आर्यचारुदत्तोऽप्यस्माभिराह्वाययितव्यः। अथवा व्यवहारस्तमाह्वयति । भद्र शोधनक गच्छ ।(आर्यचारुदत्तं स्वैरमसंभ्रान्तमनुद्विग्नं सादरमाह्वय प्रस्तावेन— अधिकरणिकस्त्वां द्रष्टुमिच्छति इति ।)

शोधनकः—जं अज्जो आणवेदि । (इति निष्क्रान्तः। चारुदत्तेन सह प्रविश्य च) एदु एदु अज्जो। [यदार्य आज्ञापयति ।... एत्वेत्वार्यः ।]

noble Cārudatta whose name is auspiciously invoked, resides in the Merchant-square. There my daughter enjoys the pleasures of youth.

Śakāra :—Did you hear, gentlemen? Let these words be written down. My complaint [is] against Cārudatta.

Śreṣṭhin and **Kāyastha** :—There is no harm in that Cārudatta [is her] friend.

Judge :—This plaint [now] concerns Cārudatta.

Śreṣṭhin and **Kāyastha** :—[It looks] like that.

Judge :—Dhanadatta, 'Vasantasenā went to the house of Cārudatta '—write down this as the first part [or, starting point] of the investigation. What! Even the noble Cārudatta has to be caused to be summoned by us? Or, [it is] the legal procedure [that] summons him. Good man, Śodhanaka, go. Invite the noble Cārudatta, gently, without excitement, without alarm [and] with respect, with the introductory [words]—' The Judge desires to see you.'

Śodhanaka :—As Your Lordship commands. (*Exit*, *and entering with* Cārudatta) Come, come, Sir.

चारुदत्तः—(विचिन्त्य)

परिज्ञातस्य मे राज्ञा शीलेन च कुलेन च।
यत्सत्यमिदमाह्वानमवस्थामभिशङ्कते ॥ ८ ॥

(सवितर्कं स्वगतम्)

ज्ञातो हि किं नु खलु बन्धनविप्रयुक्तो
मार्गागतः प्रवहणेन मयापनीतः।
चारेक्षणस्य नृपतेः श्रुतिमागतो वा
येनाहमेवमभियुक्त इव प्रयामि ॥ ९ ॥

अथवा किं विचारितेन। अधिकरणमण्डपमेव गच्छामि। भद्र शोधनक आधिकरणस्य मार्गमादेशय।

शोधनकः—एदु एदु अज्जो। [एत्वेत्वार्यः।] (इति परिक्रामतः)

चारुदत्तः—(सशङ्कम्) तत्किमपरम्।

रूक्षस्वरं वाशति वायसोऽयममात्यभृत्या मुहुराह्वयन्ति।
सव्यं च नेत्रं स्फुरति प्रसह्य ममानिमित्तानि हि खेदयन्ति ॥ १० ॥

शोधनकः—एदु एदु अज्जो सैरं असंभन्तम्। [एत्वेत्वार्यः स्वैरमसंभ्रान्तम्।]

Cārudatta :—(*Thinking*)

This summoning of me known to the king in point of character and family, bespeaks, to tell the truth, apprehension owing to my state [of poverty]. (8)

(*Thoughtfully, to himself*)

Could it be indeed that he, broken loose from prison and come to the road and carried off by me in [my] car, has been found out? Or, has [he] been heard of by the king whose eyes are the spies, that I am thus proceeding like an accused person? (9)

Or, what [is the use] of brooding over [this]? I shall go to the Court-hall itself. Good man, Śodhanaka, direct the way to the Court.

Śodhanaka :—Come, come, Sir. [*Walk about*

Cārudatta :—(*Apprehensively*) And what [is] this further?

This crow is shouting up in a harsh voice; the messengers of the minister are calling [me] constantly; and the left eye is throbbing forcibly; [these] evil omens indeed cause [me] anguish. (10)

Śodhanaka :—Come, come, Sir, gently, [and] without excitement.

चारुदत्तः—(परिक्रम्याग्रतोऽवलोक्य च)

शुष्कवृक्षस्थितो ध्वाङ्क्ष आदित्याभिमुखस्तथा ।
मयि चोदयते वामं चक्षुर्घोरमसंशयम् ॥ ११ ॥

(पुनरन्यतोऽवलोक्य) अये कथमयं सर्पः ।

मयि विनिहितदृष्टिर्भिन्ननीलाञ्जनाभः
स्फुरितविततजिह्वः शुक्लदंष्ट्राचतुष्कः ।
अभिपतति सरोषो जिम्हिताध्मातकुक्षि-
र्भुजगपतिरयं मे मार्गमाक्रम्य सुप्तः ॥ १२ ॥

अपि च इदम् ।

स्खलति चरणं भूमौ न्यस्तं न चार्द्रतमा मही
स्फुरति नयनं वामो बाहुर्मुहुश्च विकम्पते ।
शकुनिरपरश्चायं तावद्विरौति हि नैकशः
कथयति महाघोरं मृत्युं न चात्र विचारणा ॥ १३ ॥

सर्वथा देवताः स्वस्ति करिष्यन्ति ।

Cārudatta :—(*Walking about and looking in front*)

[This] crow resting on a dried up tree and likewise facing the sun, is casting [his] left eye at me. Undoubtedly [something] terrible [is going to happen] ! (11)

(*Again looking in another direction*) Ah ! What, here [is] a serpent !

With his eyes fixed on me, resembling [in colour] powdered antimony, with [his] lolling tongue stretched forth, possessing a quartette of white fangs, rushes on, in anger, with [his] belly swollen and coiled, this lord of serpents [who had been] lying asleep, blocking my path. (12)

And further this—

[My] foot placed on the ground slips [or, stumbles], but the ground [is] not very wet [or, muddy, to cause this stumbling] ; [my left] eye throbs ; [my] left arm trembles on repeatedly. And this another bird just cries about not once [that is, constantly]—[this] indicates very terrible death ; no doubt about this either ! (13)

[I hope] the Deities would grant welfare in every way !

शोधनकः—एदु एदु अज्जो । इमं अधिअरणमण्डवं पविसदु अज्जो । [एत्वेत्वार्यः । इममधिकरणमण्डपं प्रविशत्वार्यः ।]

चारुदत्तः—(प्रविश्य समन्तादवलोक्य) अहो अधिकरणमण्डपस्य पराश्रीः । इह हि

चिन्तासक्तनिमग्नमन्त्रिसलिलं दूतोर्मिशङ्खाकुलं
पर्यन्तस्थितचारनक्रमकरं नागाश्वहिंस्राश्रयम् ।
नानावाशककङ्कपक्षिनिचितं कायस्थसर्पास्पदं
नीतिक्षुण्णतटं च राजकरणं हिंस्रैः समुद्रायते ॥ १४ ॥

भवतु । (प्रविशञ्छिरोघातमभिनीय सवितर्कम्) अहह इदमपरम् ।

सव्यं मे स्पन्दते चक्षुर्विरौति वायसस्तथा ।
पन्थाः सर्पेण रुद्धोऽयं स्वस्ति चास्मासु दैवतः ॥ १५ ॥

तावत्प्रविशामि । (इति प्रविशति)

अधिकरणिकः—अयमसौ चारुदत्तः । य एषः

Śodhanaka :—Come, come, Sir! May the noble one enter this Court-hall!

Cārudatta :—(*Entering, looking all round*) Oh, the superb beauty of the Court-hall. For, here—

The Royal Court of justice owing to the destructive agencies [also, animals] looks like the sea, with water in the form of advocates (*mantrin*) devoted to and plunged in thought; crowded with waves and conches in the form of messengers [or, ushers]; with crocodiles and fishes in the form of spies stationed within [its] precincts; the resort of destructive creatures in the form of elephants and horses; crowded with the Kaṅka birds in the form of the various touts; the abode of serpents in the form of Kāyasthas [court-scribes]; and with the shores trodden upon by rules of procedure! (14)

Very well (*Entering, gesticulating his head being struck, thoughtfully*) Alas! Here [is] another [evil omen]!

My left eye throbs and likewise the crow cries on; this path [was] blocked by a serpent—May the Gods yet [grant] welfare to us! (15)

[*Goes in*

I shall now enter.

Judge :—Here [is] that Cārudatta! He who

घोणोन्नतं मुखमपाङ्गविशालनेत्रं
नैतद्धि भाजनमकारणदूषणानाम्।
नागेषु गोषु तुरगेषु तथा नरेषु
नह्याकृतिः सुसदृशं विजहाति वृत्तम् ॥ १६ ॥

चारुदत्तः—भोः अधिकृतेभ्यः स्वस्ति। हंहो नियुक्ताः अपि कुशलं भवताम्।

अधिकरणिकः—(ससंभ्रमम्) स्वागतमार्यस्य। भद्र शोधनक आर्यस्यासनमुपनय।

शोधनकः—(आसनमुपनीय) एदं आसनम्। एत्थ उववितदु अज्जो। [एतदासनम्। अत्रोपविशत्वार्यः।]

(चारुदत्त उपविशति)

शकारः—(सक्रोधम्) आगदेशि ले इश्थिआघादआ आगदेशि। अहो णाए ववहाले अहो धम्मे ववहाले जं एदाह इश्थिआघादकाह आशणे दीअदि। (सगर्वम्) भोदु। णं दीअदु। [आगतोऽसि रे स्त्रीघातक आगतोऽसि। अहो न्याय्यो व्यवहारः अहो धर्म्यो व्यवहारः यदेतस्मै स्त्रीघातकायासनं दीयते। ...भवतु। ननु दीयताम्।]

अधिकरणिकः—आर्य चारुदत्त अस्ति भवतोऽस्या आर्याया दुहित्रा सह प्रसक्तिः प्रणयः प्रीतिर्वा।

[has] a face with a prominent nose, with eyes extended at the corners; not surely [can] this [be] the receptacle of crimes [attributed to it] without any cause! In [the case of] elephants, bulls, horses and likewise men, an excellent form never is bereft of [lit. abandons] conduct well in keeping with [it]! (16)

Cārudatta :—Oh, welfare to the Officers! Hallo! Assessors, does it fare well with you?

Judge :—(*In confusion*) Welcome to the noble one! Good man, Śodhanaka, bring a seat for the noble one.

Śodhanaka :—(*Bringing a seat*) Here [is] the seat. May the noble one be seated on it.

[Cārudatta *takes his seat*

Śakāra :—(*In rage*) You have come, O woman-killer, you have come! Oh, [how] just the legal procedure! Oh, [how] righteous the legal procedure, that a seat is offered to this woman-killer! (*Proudly*) All right! I say, let [it] be given [to him].

Judge :—Noble Cārudatta, have you any attachment, affection or love for the daughter of this noble lady?

चारुदत्तः—कस्याः ।

अधिकरणिकः—अस्याः । (इति वसन्तसेनामातरं दर्शयति)

चारुदत्तः—(उत्थाय) आर्ये अभिवादये ।

वृद्धा—जाद चिरं मे जीव । (स्वगतम्) अअं सो चारुदत्तो । सुणिक्खित्तं क्खु दारिआए जोव्वणम् [जात चिरं मे जीव ।...अयं स चारुदत्तः । सुनिक्षिप्तं खलु दारिकया यौवनम् ।]

अधिकरणिकः—आर्य गणिका तव मित्रम् । (चारुदत्तो लज्जां नाटयति)

शकारः—लज्जाए भीलुदाए वा चालित्तं आलिए णिगूहिदुम् ।
शअं मालिअ अत्थकालणा दाणिं गूहदि ण तं हि भट्टके ॥१७॥
[लज्जया भीरुतया वा चारित्र्यमलीकं निगूहितुम् ।
स्वयं मारयित्वार्थकारणादिदानीं गूहति न तद्धि भट्टकः ॥]

श्रेष्ठिकायस्थौ—अज्जचारुदत्त भणाहि । अलं लज्जाए । ववहारो क्खु एसो । [आर्यचारुदत्त भण । अलं लज्जया । व्यवहारः खल्वेषः ।]

चारुदत्तः—(सलज्जम्) भो अधिकृताः मया कथमीदृशं वक्तव्यम् यथा गणिका मम मित्रमिति । अथवा यौवनमत्रापराध्यति न चारित्र्यम् ।

Cārudatta :—Whose ?

Judge :—Of this [lady]. [*Points out* Vasantasenā's *mother*

Cārudatta :—(*Rising up*) Madam, I salute [you].

Vṛddhā :—Dear one, live long for me ! (*To herself*) This [is] that Cārudatta ! [My] daughter has indeed very well deposited [her] youth !

Judge :—Sir, [is] the courtesan your friend ?

[Cārudatta *gesticulates bashfulness*

Śakāra :—

In order to conceal [his] false conduct, through shame or through cowardice, having himself killed [her] for the sake of money, would indeed the Master [said sarcastically of Cārudatta] conceal [it] now ; but that [would] not [do]. (17)

Śreṣṭhin and Kāyastha :—Noble Cārudatta ! [Do] speak out. No need to feel shame [lit. enough of shame]. This [is] indeed [but] the legal procedure !

Cārudatta :—(*Bashfully*) O officers ! How can I say such a thing viz. ' A courtesan [is] my friend ? ' Or, [it is] youth that is the culprit here, not [my] character.

अधिकरणिकः—व्यवहारः सविघ्नोऽयं त्यज लज्जां हृदि स्थिताम् ।
ब्रूहि सत्यमलं धैर्यं छलमत्र न गृह्यते ॥ १८ ॥

अलं लज्जया । व्यवहारस्त्वां पृच्छति ।

चारुदत्तः—अधिकृत केन सह मम व्यवहारः ।

शकारः—(साटोपम्) अले मए शह ववहाले । [अरे मया सह व्यवहारः ।]

चारुदत्तः—त्वया सह मम व्यवहारः सुदुःसहः ।

शकारः—अले इश्थिआघादआ तं तालिशिं लअणशदभूशणिअं वशन्तशेणिअं मालिअ शंपदं कवडकावडिके भविअ णिगूहेशि । [अरे स्त्रीघातक तां तादृशीं रत्नशतभूषणां वसन्तसेनां मारयित्वा सांप्रतं कपटकापटिको भूत्वा निगूहसि ।]

चारुदत्तः—असंबन्द्धः खल्वसि ।

अधिकरणिकः—आर्यचारुदत्त अलमनेन । ब्रूहि सत्यम् । अपि गणिका तव मित्रम् ।

चारुदत्तः—एवमेव ।

अधिकरणिकः—आर्य वसन्तसेना क ।

Judge :—

This legal procedure [is] full of inconvenient [or awkward] positions; give up bashfulness felt in the heart; speak the truth; [have] firmness of mind competent enough [to speak out the truth]; no quibbling would be accepted here. (18)

No need to feel ashamed! [It is] the legal procedure [that] asks you.

Cārudatta :—Officer, [or, Judge] whom does my suit concern [or, with whom have I to contend legally] ?

Śakāra :—(*Arrogantly*) Oh, with me [your] suit.

Cārudatta :—My suit with you [is] very difficult to bear [or, sustain].

Śakāra :—O woman-killer, having killed that [well-known] Vasantasenā, of that type [that is, so lovely], adorned with hundreds of jewels, you are now concealing [it], having become a fraud *par excellence* ?

Cārudatta :—You are indeed [getting very] absurd.

Judge :—Noble Cārudatta, enough of him. Tell the truth [Is] the courtesan your friend ?

Cārudatta :—Quite so.

Judge :—Sir, where [is] Vasantasenā ?

चारुदत्तः—गृहं गता ।

श्रेष्ठिकायस्थौ—कथं गदा कदा गदा गच्छन्ती वा केण अणुगदा । [कथं गता कदा गता गच्छन्ती वा केनानुगता ।]

चारुदत्तः—(स्वगतम्) किं प्रच्छन्नं गतेति ब्रवीमि ।

श्रेष्ठिकायस्थौ—अज्ज कधेहि । [आर्य कथय ।]

चारुदत्तः—गृहं गता । किमन्यद्ब्रवीमि ।

शकारः—ममकेलकं पुप्फकलण्डअजिण्णुज्जाणं पवेशिअ अत्थणिमित्तं बाहुपाशबलक्कालेण मालिदा । अए शंपदं वदाशि घलं गदे त्ति । [मदीयं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्यार्थनिमित्तं बाहुपाशबलात्कारेण मारिता । अये सांप्रतं वदसि गृहं गतेति ।]

चारुदत्तः—आः असंबद्धप्रलापिन्

अभ्युक्षितोऽसि सलिलैर्न बलाहकानां
चाषाग्रपक्षसदृशं भृशमन्तराले ।
मिथ्यैतदाननमिदं भवतस्तथाहि
हेमन्तपद्मामिव निष्प्रभतामुपैति ॥ १९ ॥

अधिकरणिकः—(जनान्तिकम्)

Cārudatta :—She went home.

Śreṣṭhin and Kāyastha :—How did she go? When did she go? And by whom was she accompanied as she went?

Cārudatta :—(*To himself*) Shall I say that she went in a concealed manner?

Śreṣṭhin and Kāyastha :—Sir, speak out.

Cārudatta :—She went home. What else can I say?

Śakāra :—Having made [her] enter my Puṣpakaraṇḍaka old garden, you killed [her] for the sake of money, forcibly with the noose of [your] arms [that is, by strangulation]. Oh, now you [have the cheek to] say—'She went home.'

Cārudatta :—Oh, [you] irrelevant talker!

You have not been profusely sprinkled over by the waters from the clouds in the sky, like the ends of the wings of the Cāṣa [bird]. This [what you say, is] false. Thus, this face of yours is becoming bereft of lustre like a lotus in winter. (19)

Judge :—(*Aside*)

तुलनं चाद्रिराजस्य समुद्रस्य च तारणम् ।
ग्रहणं चानिलस्येव चारुदत्तस्य दूषणम् ॥ २० ॥

(प्रकाशम्) आर्यचारुदत्तः खल्वसौ। कथमिदमकार्यं करिष्यति । (घोणो (९।१६) इत्यादि पठति)

शकारः—किं पक्खवादेण ववहाले दीशदि। [किं पक्षपातेन व्यवहारो दृश्यते।]

अधिकरणिकः—अपेहि मूर्ख

विशेषोक्ति 3.
कारण is there
but effect is not
there

✓ वेदार्थान्प्राकृतस्त्वं वदसि न च ते जिह्वा निपतिता
मध्याह्ने वीक्षसेऽर्कं न तव सहसा दृष्टिर्विचलिता ।
दीप्ताग्नौ पाणिमन्तः क्षिपसि स च ते दग्धो भवति नो
चारित्र्याच्चारुदत्तं चलयसि न ते देहं हरति भूः ॥ २१ ॥

आर्यचारुदत्तः कथमकार्यं करिष्यति ।

कृत्वा समुद्रमुदकोच्छ्रयमात्रशेषं
दत्तानि येन हि धनान्यनपेक्षितानि ।

Imputing a crime to Cārudatta [is] weighing the Lord of mountains [Himālaya] or the crossing of the ocean, or the grasping of the wind! (20)

(*Aloud*) He [is] indeed the noble Cārudatta. How would he do this base deed? [*Repeats IX. 16*, '*a face with a prominent nose*' *etc.*

Śakāra:—What, is the investigation being carried with partiality?

Judge:—Get away, fool!

A low-caste fellow, you are talking of [or, expounding] the sense of the Vedas, yet your tongue has not fallen off! You are looking at the sun at mid-day, [yet] your eyes have not suddenly moved off [from their sockets]! You are thrusting [your] hand in the blazing fire, yet that your [hand] has not been burnt off! You are shaking off Cārudatta from [his noble] character, [yet] the earth is not removing [that is, swallowing] your body! (21)

How could the noble Cārudatta be doing a base deed?

He, by whom, having made the ocean [full of jewels] have only the surging mass of water remaining [with it], was indeed given away unthought of riches,—how possibly could the high-souled one, the one treasure of [all] auspicious

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[1] न च ते तत्क्षणं दहतेऽसौ ।

स श्रेयसां कथमिवैकनिधिर्महात्मा
पापं करिष्यति धनार्थमवैरिजुष्टम् ॥ २२ ॥

वृद्धा—हदास जो तदाणिं णासीकिदं सुवण्णभण्डअं रत्तिं चोरेहिं अवहिदं त्ति तस्स कारणादो चदुस्समुद्दसारभूदं रअणावलिं देदि सो दाणिं अत्थकल्लवत्तस्स कारणादो इमं अकज्जं करेदि । हा जादे एहि मे पुत्ति । [हताश यस्तदानीं न्यासीकृतं सुवर्णभाण्डं रात्रौ चौरैरपहृतमिति तस्य कारणाच्चतुःसमुद्रसारभूतां रत्नावलीं ददाति स इदानीमर्थकल्यवर्तस्य कारणादिदमकार्यं करोति । हा जाते एहि मे पुत्रि ।] (इति रोदिति)

अधिकरणिकः—आर्य चारुदत्त किमसौ पद्भ्यां गता उत प्रवहणेनेति ।

चारुदत्तः—ननु मम प्रत्यक्षं न गता । तन्न जाने किं पद्भ्यां गता उत प्रवहणेनेति ।

(प्रविश्य सामर्षः) **वीरकः**—

पादप्पहारपरिभवविमाणणाबद्धगरुअवेरस्स ।
अणुसोअन्तस्स इअं कधं पि रत्ती पभादा मे ॥ २३ ॥

ता जाव अधिअरणमण्डवं उवसप्पामि । (प्रवेष्टकेन) सुहं अज्जमिस्साणम् ।

[पादप्रहारपरिभवविमाननाबद्धगुरुकवैरस्य ।
अनुशोचत इयं कथमपि रात्रिः प्रभाता मे ॥

तद्यावदधिकरणमण्डपमुपसर्पामि । ...सुखमार्यमिश्राणाम् ।]

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qualities, be committing for the sake of money, a sin [or, crime] not practised [even] by [one's] enemies ! (22)

Vṛddhā :—Wretch ! He, who gave the jewel-necklace, the essence of the four seas, on account of the bunch of gold ornaments deposited [with him] on that occasion, because it was carried off by thieves at night—would he do this base deed now for the sake of money, a mere bagatelle ! Alas ! Dear daughter, come, my daughter ! [*Weeps*

Judge :—Noble Cārudatta, did she go on foot or by car ?

Cārudatta :—I say, she did not move off in my presence; so, I do not know whether she went on foot or by car.

time limit

(*Entering, full of rage*) **Vīraka** :—

Somehow or other, this night turned into dawn for me, while I was lamenting, I who entertained [feelings of] bitter hatred [towards Candanaka] owing to the insult caused by the humiliation of being struck by the foot ! (23)

So, I shall get on to the Court-hall. (*Going in*) Is it all right with you, honourable gentlemen ?

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१ धनार्थमर्वारजुष्टम् ।

अधिकरणिकः—अये नगररक्षाधिकृतो वीरकः। वीरक किमागमनप्रयोजनम्।

वीरकः—ही बन्धणभेअणसंभमे अज्जकं अण्णेसन्तो ओवाडिदं पवहणं वच्चादि त्ति विआरं करन्तो अण्णेसन्तो अरे तुए वि आलोइदे मए वि आलोइदव्वो त्ति भणन्तो ज्जेव चन्दणमहत्तरएण पादेन ताडिदो म्हि। एदं सुणिअ अज्जामिस्सा पमाणम्। [ही बन्धनभेदनसंभ्रमे आर्यकमन्वेषयन् अपवारितं प्रवहणं व्रजतीति विचारं कुर्वन्नन्वेषयन् अरे त्वयाप्यालोकितम् मयाप्यालोकितव्यम् इति भणन्नेव चन्दनमहत्तरकेण पादेन ताडितोऽस्मि। एतच्छ्रुत्वार्यमिश्राः प्रमाणम्।]

अधिकरणिकः—भद्र जानीषे कस्य तत्प्रवहणमिति।

वीरकः—इमस्स अज्जचारुदत्तस्स। वसन्तसेणा आरूढा पुप्फकरण्डअजिण्णुज्जाणं कीलिदुं णीअदि त्ति पवहणवाहएण कहिदम्। [अस्यार्यचारुदत्तस्य। वसन्तसेनारूढा पुष्पकरण्डकजीर्णोद्यानं क्रीडितुं नीयत इति प्रवहणवाहकेन कथितम्।]

शकारः—पुणो वि शुदं अज्जेहिं। [पुनरपि श्रुतमार्यैः।]

Judge :—Oh, [it is] Vīraka, the Police Commissioner! Vīraka, what [is] the purpose of [your] arrival?

Vīraka :—Ha! Searching for Āryaka, in the confusion caused by [his] breaking through the prison, getting suspicious, because a closed car was passing, and about to search [it], I was struck by the foot by Captain Candanaka, while I was just only saying 'Oh, although you have inspected [it], I too have to inspect [it].' Having heard this, the honourable gentlemen [are] the authority [to decide what to do].

Judge :—Good man, did you find out whose [was] that car?

Vīraka :—Of this noble Cārudatta. 'Vasantasenā [is] occupying [the car, and] is being taken to the Puṣpakaraṇḍaka old garden, for sport'—this was the statement made by the car-driver.

Śakāra :—Did you hear [it] once again, gentlemen!

अधिकरणिकः—

एष भो निर्मलज्योत्स्नो राहुणा ग्रस्यते शशी ।
जलं कूलावपातेन प्रसन्नं कलुषायते ॥ २४ ॥

वीरक पश्चादिह भवतो न्यायं द्रक्ष्यामः । य एषोऽधिकरणद्वार्यश्वस्तिष्ठति तमेनमारुह्य गत्वा पुष्पकरण्डकोद्यानम् दृश्यतामस्ति तत्र काचिद्विपन्ना स्त्री न वेति ।

वीरकः—जं अज्जो आणवेदि । (इति निष्क्रान्तः । प्रविश्य च) गदोम्हि तहिं । दिट्ठं च मए इत्थिआकलेवरं सावएहिं विलुप्पन्तम् । [यदार्य आज्ञापयति । ...गतोऽस्मि तत्र । दृष्टं च मया स्त्रीकलेवरं श्वापदैर्विलुप्यमानम् ।]

श्रेष्ठिकायस्थौ—कथं तुए जाणिदं इत्थिआकलेवरं ति । [कथं त्वया ज्ञातं स्त्रीकलेवरमिति ।]

वीरकः—सावसेसेहिं केसहत्थपाणिपादेहिं उवलक्खिदं मए । [सावशेषैः केशहस्तपाणिपादैरुपलक्षितं मया ।]

अधिकरणिकः—अहो धिग्वैषम्यं लोकव्यवहारस्य ।

Judge :—

Here, oh, is being swallowed up by Rāhu, the moon with pure [or, clear] moon-light ; clear [or, transparent] water is being rendered muddy by the falling in of the bank. (24)

Vīraka, we shall look into your case here afterwards. This steed here which is stationed at the Court-entrance—mounting this same [horse] [and] going to the Puṣpakaraṇḍaka garden, see if any woman is lying dead there or not.

Vīraka :—As Your Lordship commands. (*Exit, then entering*) I had gone there ; and by me was seen the dead body of a woman, being devoured by the beasts.

Śreṣṭhin and **Kāyastha** :—How did you know that it was the dead body of a woman ?

Vīraka :—I marked that by the long hair, hands, and feet with some portions left [still].

Judge :—Oh, fie upon the complications of the happenings in the world [or, the difficulty of investigation of peoples' doings] !

यथा यथेदं निपुणं विचार्यते तथा तथा संकटमेव दृश्यते ।
अहो सुसम्ना व्यवहारनीतयो मतिस्तु गौः पङ्कगतेव सीदति ॥ २५ ॥

चारुदत्तः—(स्वगतम्)

यथैव पुष्पं प्रथमे विकाशे समेत्य पातुं मधुपाः पतन्ति ।
एवं मनुष्यस्य विपत्तिकाले छिद्रेष्वनर्था बहुलीभवन्ति ॥ २६ ॥

अधिकरणिकः—आर्यचारुदत्त सत्यमभिधीयताम् ।

चारुदत्तः—दुष्टात्मा परगुणमत्सरी मनुष्यो
रागान्धः परमिह हन्तुकामबुद्धिः ।
किं यो यद्वदति मृषैव जातिदोषा-
त्तद्ग्राह्यं भवति न तद्विचारणीयम् ॥ २७ ॥

innocence

अपि च
योऽहं लतां कुसुमितामपि पुष्पहेतो-
राकृष्य नैव कुसुमावचयं करोमि ।
सोऽहं कथं भ्रमरपक्षरुचौ सुदीर्घे
केशे प्रगृह्य रुदतीं प्रमदां निहन्मि ॥ २८ ॥

The more this [case] is looked into carefully, the more does it appear to be nothing but a puzzle. Oh, the points of legal procedure are well settled down, but [my] judgment sinks down [that is, refuses to believe in the logical conclusion] like a cow stuck up in mud. (25)

Cārudatta :—(*To himself*)

Even just as the bees, crowding together, fall upon a flower at [its] first blooming up to drink [the honey], in the same way, in the bad days [or, times of misery] of a man, troubles [or, disasters] multiply at the weak points. (26)

Judge :—Noble Cārudatta, [please] tell the truth.

Cārudatta :—

Whatever a man, evil-minded, envious of the virtues of others, blinded by passion, entertaining thoughts of killing another, says here absolutely (*eva*) falsely, through [his] naturally evil tendency,— is [all] that fit to be accepted [as true]? Should it not be looked into? (27)

And further,

I, who have never done the collection of flowers, by bending down even a flowering creeper for the sake of flowers,—how could that I be killing a young weeping woman, grasping [her] by [her] very long hair having the splendour of the wings of bees? (28)

शकारः—हंहो अधिअलणभोइआ किं तुम्हे पक्खवादेण ववहालं पेक्खध ज्जेण अज्ज वि एशे हदाशचालुदत्ते आशणे धालीअदि। [हंहो अधिकरणभोजकाः किं यूयं पक्षपातेन व्यवहारं पश्यत येनाद्याप्येष हताशचारुदत्त आसने धार्यते।]

अधिकरणिकः—भद्र शोधनक एवं क्रियताम्। (शोधनकस्तथा करोति)

चारुदत्तः—विचार्यताम्। भो अधिकृताः विचार्यताम्। (इत्यासनादवतीर्य भूमावुपविशति)

शकारः—(स्वगतम्। सहर्षं नर्तित्वा) ही अणेण मए कडे पावे अण्णश्श मश्तके निवाडिदे। ता जहिं चालुदत्तके उवविशादि तहिं हग्गे उवविशामि। (तथा कृत्वा) चालुदत्ता पेक्ख पेक्ख मम्। ता भण भण मए मालिदे त्ति। [ही अनेन मया कृतं पापमन्यस्य मस्तके निपतितम्। तद्यत्र चारुदत्त उपविशति तत्राहमुपविशामि।...चारुदत्त पश्य पश्य माम्। तद्भण भण मया मारितेति।]

चारुदत्तः—भो अधिकृताः। (दुष्टात्मा-(९।२७) इति पूर्वोक्तं पठति। सनिःश्वासं स्वगतम्)

मैत्रेय भोः किमिदमद्य ममोपघातो
हा ब्राह्मणि[1] द्विजकुले विमले प्रसूता।

Śakāra :—Halloa! Court-dignitaries! Are you looking into the case with partiality, that even now this wretched Cārudatta is retained on [that is, allowed to occupy] his seat?

Judge :—Good man, Śodhanaka, let this be done.

[Śodhanaka *does accordingly*

Cārudatta :—Think, O Officers, think.

[*Getting down his seat, sits on the ground*

Śakāra :—(*To himself, dancing in joy*) Ha! By this [forcible the sin committed by me removal of Cārudatta from his seat] the sin committed by me has [now definitely] fallen down upon another's head! So, I shall sit where Cārudatta was sitting. (*Doing accordingly*) Cārudatta, look, look at me. So, say, say 'She was killed by me.'

Cārudatta :—O officers! (*Repeats IX. 27, ' Evil-minded' etc. said before; sighing, to himself*)

O Maitreya, what [is] to-day this insult [or, violence] to me! Alas! [My] Brāhmaṇa wife born in a pure Brāhmaṇa family! Alas! Rohasena, you indeed do not see [or, have any idea about] my destruction [or, calamity]. You always

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[1] ब्राह्मणी निजकुले।

हा रोहसेन न हि पश्यसि मे विपात्तिं
मिथ्यैव नन्दसि परव्यसनेन नित्यम् ॥ २९ ॥

प्रेषितश्च मया तद्वार्तान्वेषणाय मैत्रेयो वसन्तसेनासकाशं शकटिकानिमित्तं च तस्य प्रदत्तान्यलंकरणानि प्रत्यर्पयितुम् । तत्कथं चिरयते ।

(ततः प्रविशति गृहीताभरणो विदूषकः)

विदूषकः—पेसिदोम्हि अज्जचारुदत्तेण वसन्तसेणासआसम् तहिं अलंकरणाइं गेण्हिअ जधा अज्जमित्तेअ वसन्तसेणाए वच्छो रोहसेणो अत्तणो अलंकारेण अलंकरिअ जणणीसआसं पेसिदो । इमस्स आहरणं दादव्वम् ण उण गेण्हिदव्वम् । ता समप्पेहि त्ति । ता जाव वसन्तसेणासआसं ज्जेव गच्छामि । (परिक्रम्यावलोक्य च । आकाशे) कधं भावरेभिलो । भो भावरेभिल किंणिमित्तं तुमं उव्विग्गो उव्विग्गो विअ लक्खीआसि । (आकर्ण्य) किं भणासि—पिअवअस्सो चारुदत्तो अधिअरणमण्डवे सद्दाइदो त्ति । ता ण हु अप्पेण कज्जेण होदव्वम् । (विचिन्त्य) ता पच्छा वसन्तसेणासआसं गमिस्सम् । अधिअरणमण्डवं दाव गमिस्सम् । (परिक्रम्यावलोक्य च) इदं अधिअरणमण्डवम् । ता जाव पविसामि । (प्रविश्य) सुहं अधिअरणभोइआणम् । कहिं मम पिअवअस्सो । [प्रेषितोऽस्म्यार्यचारुदत्तेन वसन्तसेनासकाशम् तत्रालंकरणानि गृहीत्वा यथा

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used to feel happy; [it is] but a delusion [now] owing to [this] great calamity ! (29)

Maitreya has already been sent by me to get information about him, [and] to Vasantasenā to return [to her] the ornaments given to him [Rohasena] for [making a golden] toy-cart. Then why is he tarrying ?

(*Then enter* Vidūṣaka, *carrying the ornaments*)

Vidūṣaka :—I have been sent by the noble Cārudatta to Vasantasenā, taking the ornaments there, with [these words]—'Noble Maitreya, dear Rohasena was sent to [his] mother by Vasantasenā, after decking [him] with her own ornaments. [Now] ornaments might be [with propriety] offered to him [by Vasantasenā], but they should not be accepted [by us]. So, return [them].' So, I shall just go to Vasantasenā. (*Walking about and beholding, in the sky*) What ? Friend Rebhila ! O friend Rebhila ! For what reason do you appear as though quite alarmed [or, distressed] ? (*Listening*) What do you say.—'Dear friend Cārudatta has been summoned to the Court-hall' ?

—आर्यमैत्रेय वसन्तसेनया वत्सो रोहसेन आत्मनोऽलंकारेणालंकृत्य जननीसकाशं प्रेषितः। अस्य आभरणं दातव्यम् न पुनर्ग्रहीतव्यम् । तत्समर्पय इति । तद्यावद्वसन्तसेनासकाशमेव गच्छामि। ...कथं भावरेभिलः। भो भावरेभिल किंनिमित्तं त्वमुद्विग्न उद्विग्न इव लक्ष्यसे। ...किं भणसि—प्रियवयस्यश्चारुदत्तोऽधिकरणमण्डपमाहूतः इति। तन्न खल्वल्पेन कार्येण भवितव्यम् । ...तत्पश्चाद्वसन्तसेनासकाशं गमिष्यामि । अधिकरणमण्डपं तावद्गमिष्यामि । ...अयमधिकरणमण्डपः ।, तद्यावत्प्रविशामि। ...सुखमधिकरणभोजकानाम् । कुत्र मम प्रियवयस्यः ।]

अधिकरणिकः—नन्वेष तिष्ठति ।

विदूषकः—वअस्स सोत्थि दे । [वयस्य स्वास्ति ते।]

चारुदत्तः—भविष्यति ।

विदूषकः—अवि क्खेमं दे । [अपि क्षेमं ते ।]

चारुदत्तः—एतदपि भविष्यति ।

विदूषकः—भो वअस्स किंणिमित्तं उव्विग्गो उव्विग्गो विअ लक्खीअसि । कुदो वा सद्दाइदो । [भो वयस्य किं निमित्तमुद्विग्न उद्विग्न इव लक्ष्यसे। कुतो वाहूतः ।]

चारुदत्तः—वयस्य

मया खलु नृशंसेन परलोकमजानता ।
स्त्री रतिर्वाविशेषेण शेषमेषोऽभिधास्यति ॥ ३० ॥

Then, it could not indeed be on some petty business! (*Thinking*) Therefore, I shall go to Vasantasenā afterwards. I shall first go to the Court-hall. (*Walking about and beholding*) This [is] the Court-hall. I shall now enter. (*Entering*) [I wish all] happiness to the Court-dignitaries ! Where [is] my dear friend ?

Judge :—Surely here he is.

Vidūṣaka :—Friend, welfare to you !

Cārudatta :—It would be.

Vidūṣaka :—Are you all right ?

Cārudatta :—This also would be.

Vidūṣaka :—O friend, for what reason do you appear to be as though greatly excited [or, distressed] ? And why have you been summoned [here] ?

Cārudatta :—Friend,

By me indeed, [who am] pitiless, not knowing [or, caring for] the other world, a woman or Rati herself [lit. without distinction]—the rest, this [Śakāra] would speak out. (30)

विदूषकः—किं किम्। [किं किम् ।]

चारुदत्तः—(कर्णे) एवमेवम् ।

विदूषकः—को एव्वं भणादि। [क एवं भणाति ।]

चारुदत्तः—(संज्ञया शकारं दर्शयति) नन्वेष तपस्वी हेतुभूतः कृतान्तो मां व्याहराति।

विदूषकः—(जनान्तिकम्) एव्वं कीस ण भणीअदि गेहं गदे त्ति। [एवं किमर्थं न भण्यते गृहं गतेति।]

चारुदत्तः—उच्यमानमप्यवस्थादोषान्न गृह्यते ।

विदूषकः—भो भो अज्जा जेण दाव पुरट्ठावणविहारारामदेउलतडागकूवजूवेहिं अलंकिदा णअरी उज्जइणी सो अणीसो अत्थकल्लवत्तकारणादो एरिसं अकज्जं अणुचिट्ठादि त्ति। (सक्रोधम्) अरे रे काणेलीसुदा राअश्शालसंठाणआ उस्सुङ्खलआ किदजणदोस भण्डआ बहुसुवण्णमण्डिदमक्कडआ भण भण मम अग्गदो। जो दाणिं मम पिअवअस्सो कुसुमिदं माधवीलदं पि आकिड्डिअ कुसुमावचअं ण करेदि कदा वि आकिड्डिदाए पल्लवच्छेदो भोदि त्ति सो कधं एरिस अकज्जं उहअलोआविरुद्धं करेदि। चिट्ठ रे कुट्टणिपुत्ता चिट्ठ। जाव एदिणा तव हिअअकुडिलेण दण्डअट्ठेण मत्थअं दे सदखण्डं करेमि। [भो भो आर्याः

Vidūṣaka :—What, what?

Cārudatta :—(*In his ear*) Thus, thus.

Vidūṣaka :—Who says thus?

Cārudatta :—(*Points out to* Śakāra *by a sign*) I say, this poor fellow, who has become the instrument of Fate, designates [or, names] me [as such].

Vidūṣaka :—(*Aside*) Well; why do you not say—'She went home'?

Cārudatta :—Though stated, that is not accepted [as true]. owing to the fault of [my] state [of poverty, or, owing to the force of circumstances].

Vidūṣaka :—O you gentlemen! He by whom, for the matter of that, the city of Ujjayinī was adorned by the establishment of localities, [and] by [constructing] convents, parks, temples, tanks, wells, and sacrificial posts,—would he, [though] not rich [now], commit such a base [or, dastardly] deed for the sake of money, a mere bagatelle? (*Angrily*) O you son of a whore, king's brother-in-law Saṁsthānaka, [you] unbridled wretch,

येन तावत्पुरस्थापनीविहारारामदेवालयतडागकूपयूपैरलंकृता नगर्युज्जयिनी सोऽनीशोऽर्थकल्यवर्तकारणादीदृशमकार्यमनुतिष्ठतीति ।...अरे रे कुलटापुत्र राजश्यालसंस्थानक उच्छृङ्खलक कृतजनदोष भण्ड बहुसुवर्णमण्डितमर्कटक भण भण ममाग्रतः। य इदानीं मम प्रियवयस्यः कुसुमितां माधवीलतामप्याकृष्य कुसुमावचयं न करोति कदाचिदाकृष्टतया पल्लवच्छेदो भवतीति स कथमीदृशमकार्यमुभयलोकविरुद्धं करोति । तिष्ठ रे कुट्टिनीपुत्र तिष्ठ । यावदेतेन तव हृदयकुटिलेन दण्डकाष्ठेन मस्तकं ते शतखण्डं करोमि ।]

शकारः—(सक्रोधम्) शुणन्तु शुणन्तु अज्जमिश्शा । चालुदत्तकेण शह मम विवादे ववहाले वा । ता कीश एशे काकपदशीशमश्तका मम शिले शदखण्डे कलेदि । मा दाव । ले दाशीएपुत्ता दुट्टवडुका । [शृण्वन्तु शृण्वन्त्वार्यमिश्राः । चारुदत्तेन संह मम विवादो व्यवहारो वा । तत्किमर्थमेष काकपदशीर्षमस्तको मम शिरः शतखण्डं करोति । मा तावत् । रे दास्याःपुत्र दुष्टबटुक ।]

(विदूषको दण्डकाष्ठमुद्यम्य पूर्वोक्तं पठति । शकारः सक्रोधमुत्थाय ताडयति । विदूषकः प्रतीपं ताडयति । अन्योन्यं ताडयतः । विदूषकस्य कक्षादेशादाभरणानि पतन्ति)

[you] imputer of crimes to people [and] buffon, [you] monkey adorned with many gold ornaments, say, say, in my presence [or, before me]! This my dear friend now, who does not make a collection of flowers, by dragging even a flowering jasmine creeper, lest the leaves might perchance be injured, owing to [its] being dragged—how could he be doing such a base deed condemned in both the worlds ! Stay, you son of a procuress, stay ; I shall just smash your head into a hundred pieces with this wooden staff bent [or, crooked] like your heart !

Śakāra :—(*Angrily*) Listen, listen, noble gentlemen ! My dispute or law-suit [is] with Cārudatta. So, why should this fellow possessing a pate and head with [or, like] a crow-footmark, be smashing my head into a hundred pieces ? Not indeed ! O son of a whore, wicked brat !

[Vidūṣaka, *lifting up his wooden staff, repeats what he had said before* ; Śakāra *rising up in anger, strikes him* ; Vidūṣaka *strikes in return ; both strike each other ; the ornaments fall down from under* Vidūṣaka's *arm-pit*

Proff positive.

शकारः—(तानि गृहीत्वा दृष्ट्वा ससाध्वसम्) पेक्खन्तु पेक्खन्तु अज्जा। एदे क्खु ताए तवश्शिणीए केलका अलंकाला। (चारुदत्तमुद्दिश्य) इमश्श
३३ अत्थकल्लवत्तश्श कालणादो एशा मालिदा वावादिदा अ। [पश्यन्तु पश्यन्त्वार्याः। एते खलु तस्यास्तपस्विन्या अलंकाराः। ...अस्यार्थकल्यवर्तस्य कारणादेषा मारिता व्यापादिता च।]
(अधिकृताः सर्वेऽधोमुखाः स्थिताः)

३६ **चारुदत्तः**—(जनान्तिकम्)

अयमेवंविधे काले दृष्टो भूषणविस्तरः। Precious ornaments
अस्माकं भाग्यवैषम्यात्पतितः पातयिष्यति ॥ ३१ ॥

विदूषकः—भो कीस भूदत्थं ण णिवेदीअदि। [भोः किमर्थं भूतार्थो न निवेद्यते।]

चारुदत्तः—वयस्य

दुर्बलं नृपतेश्चक्षुर्नैतत्तत्त्वं निरीक्षते।
केवलं वदतो दैन्यमश्लाघ्यं मरणं भवेत् ॥ ३२ ॥

अधिकरणिकः—कष्टं भोः कष्टम्।

अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पतेः।
ग्रहोऽयमपरः पार्श्वे धूमकेतुरिवोत्थितः ॥ ३३ ॥

Śakāra :—(*Taking them, beholding, nervously*) Look, look, gentlemen. These indeed [are] the ornaments of that poor woman! (*Referring to* Cārudatta) For the sake of this money, a mere bagatelle—was she killed and destroyed!

[*The Officers, all of them hang down their heads*

Cārudatta :—(*Aside*)

This bunch of ornaments discovered [lit. seen] at such a time [and] fallen down, through the harshness of our fortune, would push [me] down [that is, destroy me]. (31)

Vidūṣaka :—Oh, why is not the truth [as it happened] being told?

Cārudatta :—Friend,

The eye of the king [is] impotent; it would not [be oble to] see the real state of things. If [I] were to tell, only [our] pitiable condition would be [known], [and] there would result an inglorious death. (32)

Judge :—Alas! Oh! Pity!

There has arisen, like a comet, this another planet by the side of Jupiter waning in influence and with Mars opposed [to it]! (33)

श्रेष्ठिकायस्थौ—(विलोक्य वसन्तसेनामातरमुद्दिश्य) अवहिदा दाव अज्जा एदं सुवण्णभण्डअं अवलोएदु सो ज्जेव एसो ण वेत्ति । [अवहिता तावदार्येदं सुवर्णभाण्डमवलोकयतु तदेवेदं न वेति ।]

वृद्धा—(अवलोक्य) सरिसो एसो ण उण सो। [सदृशमेतत् न पुनस्तत् ।]

शकारः—आं वुड्ढकुट्टणि अक्खीहिं मन्तिदं वाआए मूकिदम् । [आं वृद्धकुट्टानि अक्षिभ्यां मन्त्रितं वाचा मूकितम् ।] Very imp.

वृद्धा—हदास अवेहि । [हताश अपेहि ।]

श्रेष्ठिकायस्थौ—अप्पमत्तं कधेहि सो ज्जेव एसो ण वेत्ति । [अप्रमत्तं कथय तदेवैतन्न वेति ।]

वृद्धा—अज्ज सिप्पिकुसलदाए ओबन्धेदि दिट्ठिम् । ण उण सो। [आर्य शिल्पिकुशलतयावबध्नाति दृष्टिम् । न पुनस्तत् ।]

अधिकरणिकः—भद्रे अपि जानास्येतान्याभरणानि ।

वृद्धा—णं भणामि ण हु ण हु। अणभिजाणिदो। अह वा कदा वि सिप्पिणा घडिदो भवे। [ननु भणामि न खलु न खलु। अनभिज्ञातः। अथवा कदापि शिल्पिना घटितो भवेत् ।]

अधिकरणिकः—पश्य श्रेष्ठिन्

Sreṣṭhin and Kāyastha :—(*Observing, referring to* Vasantasenā's *mother*) May Madam just look at this bunch of gold ornaments, attentively [to find out] if it [is] the same or not.

Vṛddhā :—(*Beholding*) This [is] similar, but not the same.

Śakāra :—Ah ! Old procuress ! [Your] eyes have spoken out [though your] tongue has denied [or, kept quiet about it].

Vṛddhā :—Get away, wretch !

Śreṣṭhin and Kāyastha :—Tell unmistakably [or, vigilantly] whether it [is] the same or not.

Vṛddhā :—Sir, owing to the skill of the artisan, it holds up [or, attracts] the sight. But it [is] not the same.

Judge :—Good lady, do you know [or, recognise] these ornaments ?

Vṛddhā :—Well, I say, not indeed, not indeed. [It is] not known [by me]. Or, perchance, they might have been made by [the same, or, some skilled] artisan !

Judge :—Look [here], Śreṣṭhin !

वस्त्वन्तराणि सदृशानि भवन्ति नूनं
रूपस्य भूषणगुणस्य च कृत्रिमस्य ।
दृष्ट्वा क्रियामनुकरोति हि शिल्पिवर्गः ।
सादृश्यमेव कृतहस्ततया च दृष्टम् ॥ ३४ ॥

श्रेष्ठिकायस्थौ—अज्जचारुदत्तस्स केरकाइं एदाइं । [आर्यचारुदत्तीयान्येतानि ।]

चारुदत्तः—न खलु न खलु ।

श्रेष्ठिकायस्थौ—ता कस्स । [तदा कस्य ।]

चारुदत्तः—इहात्रभवत्या दुहितुः ।

श्रेष्ठिकायस्थौ—कधं एदाइं ताए विओअं गदाइं । [कथमेतानि तस्या वियोगं गतानि ।]

चारुदत्तः—एवं गतानि । आं इदम् ।

श्रेष्ठिकायस्थौ—अज्जचारुदत्त एत्थ सच्चं वत्तव्वम् । पेक्ख पेक्ख

सच्चेण सुहं क्खु लब्भइ सच्चालावे ण होइ पावम् ।
सच्चं त्ति दुवेवि अक्खरा मा सच्चं अलिएण गूहेहि ॥ ३५ ॥

[आर्यचारुदत्त अत्र सत्यं वक्तव्यम् । पश्य पश्य

सत्येन सुखं खलु लभ्यते सत्यालापे न भवति पातकम् ।
सत्यमिति द्वे अप्यक्षरे मा सत्यमलीकेन गूहय ॥]

There are undoubtedly similar other articles. For, the artisan class imitates the workmanship, on seeing the form and technique [or, beauty] of ornaments artificially made, and resemblance indeed is in evidence owing to dexterity [in handicraft]. (34)

Śresthin and Kāyastha :—Do these belong to the noble Cārudatta [himself] ?

Cārudatta :—Not indeed, not at all !

Śresthin and Kāyastha :—Then, to whom ?

Cārudatta :—To the daughter of this noble woman here.

Śresthin and Kāyastha :—How did these [happen to] get separated from her ?

Cārudatta :—Thus got [separated]. Ah ! This—

Śresthin and Kāyastha :—Noble Cārudatta, tell the truth now [or, here]. See, see—

By truth indeed is happiness secured ; in telling the truth, there is no sin. Satya,—[these are] only just two syllables ; do not conceal truth by falsehood. (35)

चारुदत्तः—आभरणान्याभरणानीति न जाने । किंत्वस्मद्गृहादानीतानीति जाने ।

शकारः—उज्जाणं पवेशिअ पढमं मालेशि । कवडकावडिआए शंपदं णिगूहेशि । [उद्यान प्रवेश्य प्रथमं मारयसि । कपटकापटिकतया सांप्रतं निगूहसि ।]

अधिकरणिकः—आर्यचारुदत्त सत्यमभिधीयताम् ।

इदानीं सुकुमारेऽस्मिन्निःशङ्कं कर्कशाः कशाः । whip
तव गात्रे पतिष्यन्ति सहास्माकं मनोरथैः ॥ ३६ ॥

चारुदत्तः—अपापानां कुले जाते मयि पापं न विद्यते ।
यदि संभाव्यते पापमपापेन च किं मया ॥ ३७ ॥

(स्वगतम्) न च मे वसन्तसेनाविरहितस्य जीवितेन कृत्यम् । (प्रकाशम्) भोः किं बहुना । मया किल नृशंसेन लोकद्वयमजानता ।
स्त्रीरत्नं च विशेषेण शेषमेषोऽभिधास्यति ॥ ३८ ॥

शकारः—वावादिदा । अले तुमं पि भण मए वावादिदेत्ति । [व्यापादिता । अरे त्वमपि भण मया व्यापादितेति ।]

Cārudatta :—[About these] ornaments, ornaments,—well, I know not. But I know [this much] that they have been brought from our house.

Śakāra :—Having made [her] enter the garden, you first kill [her] and now conceal [that fact] by [your] first-class fraud.

Judge :—Noble Cārudatta, please tell the truth.

Now, on this your delicate body, would undoubtedly fall heavy lashes [of the whip], along with our wishes [to see you acquitted]. (36)

Cārudatta :—In [the case of] me, born in the family of the sinless, there can be no sin; if [on the other hand] sin is [regarded as] possible [in my case], what [is the use] of my being sinless ? (37)

(*To himself*) And there [is] no purpose [left] in life for me separated from Vasantasenā [who is dead]. (*Aloud*) O [Officers], why [say] more ? [or, in short]—

By me indeed, [who am] pitiless, not knowing [or, caring for] the two worlds, again, a jewel of a woman, especially—the rest, this [Śakāra] would speak out. (38)

Śakāra :—Was killed. Oh, say you also—' By me was [she] killed.'

चारुदत्तः—त्वयैवोक्तम् ।

शकारः—शुणेध शुणेध भट्टालका एदेण मालिदा । एदेण ज्जेव शंशए छिण्णे । एदश्श दलिद्दचालुदत्तश्श शालीले दण्डे धालीअदु । [शृणुत शृणुत भट्टारकाः एतेन मारिता । एतेनैव संशयश्छिन्नः । एतस्य दरिद्रचारुदत्तस्य शारीरो दण्डो धार्यताम् ।]

अधिकरणिकः—शोधनक यथाह राष्ट्रियः । भो राजपुरुषाः गृह्यतामयं चारुदत्तः ।

(राजपुरुषा गृह्णन्ति)

manner of har

वृद्धा—पसीदन्तु पसीदन्तु अज्जमिस्सा । (जो तदाणि चोरेहिं...अवहिदं त्ति (९–२२–१) इत्यादि पूर्वोक्तं पठति) ता जदि वावादिदा मम दारिआ वावादिदा । जीवदु मे दीहाऊ । अण्णं च । अत्थिपच्चत्थिण्णं ववहारो । अहं अत्थिणी । ता मुञ्चध एदम् । [प्रसीदन्तु प्रसीदन्त्वार्यमिश्राः ।...तद्यदि व्यापादिता मम दारिका व्यापादिता जीवतु मे दीर्घायुः । अन्यच्च । अर्थिप्रत्यर्थिनोर्व्यवहारः । अहमर्थिनी । तन्मुञ्चतैतम् ।]

शकारः—अवेहि गब्भदाशि गच्छ । किं तव एदिणा । [अपेहि गर्भदासि गच्छ । किं तवैतेन ।]

आधिकरणिकः—आर्ये गम्यताम् । हे राजपुरुषाः निष्क्रामयतैनाम् ।

वृद्धा—हा जाद हा पुत्तअ । [हा जात हा पुत्रक ।] (इति रुदती निष्क्रान्ता)

Cārudatta :—You yourself have said [it].

Śakāra :—Listen, listen, Lords—[She] was killed by him. [All] doubt is [now] removed by this one himself ! Let capital punishment be decided upon for [or, awarded to] this penniless Cārudatta.

Judge :—Śodhanaka, as the king's brother-in law says. O guards, take this Cārudatta in custody.

[*The guards take him in custody*

Vṛddhā :—Mercy, mercy [lit. be pleased], noble gentlemen. (*Repeats* ' *He by whom...carried off by the thieves* ' *etc. IX.22.1, said before*) So, if my daughter has been killed, [well] she has been killed [there the matter ends]. Let this my long-lived one live ! And further, a legal suit [lies, that is, is a matter] between the plaintiff and the defendant. I [am] the plaintiff. So, release him.

Śakāra :—Get away, [you] slave-by-birth, go. What [have] you [got to do] with him ?

Judge :—Madam, [you may] go. O guards, show her out.

Vṛddhā :—Alas ! Dear one ! Alas ! Dear son ! [*Exit, weeping*

शकारः—(स्वगतम्) कडं मए एदश्श अत्तणो शलिशम्। शंपदं गच्छामि [कृतं मयैतस्यात्मनः सदृशम्। सांप्रतं गच्छामि ।] (इति निष्क्रान्तः)

अधिकरणिकः—आर्यचारुदत्त निर्णये वयं प्रमाणम्। शेषे तु राजा। तथापि शोधनक विज्ञाप्यतां राजा पालकः—

अयं हि पातकी विप्रो न वध्यो मनुरब्रवीत्। मनुस्मृति
राष्ट्रादस्मात्तु निर्वास्यो विभवैरक्षतैः सह ॥ ३९ ॥

शोधनकः—जं अज्जो आणवेदि। (इति निष्क्रम्य पुनः प्रविश्य। सास्रम्) अज्जा गदम्हि तहिं। राआ पालओ भणादि—जेण अत्थकल्लवत्तस्स कारणादो वसन्तसेणा वावादिदा तं ताइं ज्जेव आहरणाइं गले बन्धिअ डिण्डिमं ताडिअ दक्खिणमसाणं णइअ सूले भज्जेध त्ति। जो को वि अवरो एरिसं अकज्जं अणुचिट्ठदि सो एदिणा सणिआरदण्डेण सासीअदि। [यदार्य आज्ञापयति।...आर्याः गतोऽस्मि तत्र। राजा पालको भणाति—येनार्थकल्यवर्तस्य कारणाद्वसन्तसेना व्यापादिता तं तान्येवाभरणानि गले बद्ध्वा डिण्डिमं ताडयित्वा दक्षिणश्मशानं नीत्वा शूले भङ्क्त इति। यः कोऽप्यपर ईदृशमकार्यमनुतिष्ठाति स एतेन सनिकारदण्डेन शास्यते।]

चारुदत्तः—अहो अविमृश्यकारी राजा पालकः। अथवा upto this court scene.

Śakāra :—(*To himself*) I have done to him [something] worthy of myself. I shall go now. [*Exit*

Judge :—Noble Cārudatta, we [are] the authority [only] as regards the judgment; as regards the rest however, the King. Still, Śodhanaka, let it be submitted to King Pālaka—

This one [is] indeed a criminal [or, sinner]. 'A Brāhmaṇa should not be killed'—so Manu lays down. He should, therefore, be banished from this country, with [all his] possessions intact. (39)

Śodhanaka :—As Your Lordship commands. (*Going out and entering again, with tears*) Gentlemen, I had gone there. King Pālaka directs [or, says]—'He by whom Vasantasenā was murdered for the sake of money—a mere bagatelle—tying the self-same ornaments round his neck, [proclaiming the fact by] sounding the drum [and] taking him to the southern cemetery, break him on the stake. Whosoever else commits such a base deed, would be chastised with this [same] punishment with disgrace.'

Cārudatta :—Oh, [how] King Pālaka is acting thoughtlessly! Or rather,

ईदृशे व्यवहाराग्नौ मन्त्रिभिः परिपातिताः ।
स्थाने खलु महीपाला गच्छन्ति कृपणां दशाम् ॥ ४० ॥

अपि च

ईदृशैः श्वेतकाकीयै राज्ञः शासनदूषकैः ।
अपापानां सहस्राणि हन्यन्ते च हतानि च ॥ ४१ ॥

सखे मैत्रेय गच्छ । मद्वचनादम्बामपश्चिममभिवादयस्व । पुत्रं च मे रोहसेनं परिपालयस्व ।

३ **विदूषकः**—मूले च्छिण्णे कुदो पादवस्स पालणम् । [मूले छिन्ने कुतः पादपस्य पालनम् ।]

चारुदत्तः—मा मैवम् ।

नृणां लोकान्तरस्थानां देहप्रतिकृतिः सुतः ।
मयि यो वै तव स्नेहो रोहसेने स युज्यताम् ॥ ४२ ॥

विदूषकः—भो वअस्स अहं ते पिअवअस्सो भविअ तुए विरहिदाइं पाणाइं धारेमि । [भो वयस्य अहं ते प्रियवयस्यो भूत्वा त्वया विरहितान्प्राणान्धारयामि ।]

३ **चारुदत्तः**—रोहसेनमपि तावद्दर्शय ।

विदूषकः—एव्वम् । जुज्जदि । [एवम् । युज्यते ।]

Rightly indeed do kings attain to a wretched condition, when thrown about by [their] counsellors into such a fire of legal transactions ! (40)

And further,

By such cousins of white crows [deceitful or untruthful persons], disgracing the king's administration [or, orders] are, and have been killed thousands of sinless persons. (41)

Friend, Maitreya, go. In my name [or, behalf], salute for the last time [my] mother. And look after my son Rohasena.

Vidūṣaka :—When the root is cut off, how [can there be] the looking after of the tree ?

Cārudatta :—No, not so.

The son [is] the embodied image of men staying in the other world [that is, dead]. Whatever affection indeed you felt towards me, that [same] should be bestowed on Rohasena. (42)

Vidūṣaka :—O friend, having been your dear friend, shall I [be able to] hold my life bereft of you ?

Cārudatta :—Any way, show up Rohasena to me.

Vidūṣaka :—Right ! [That] is proper.

अधिकरणिकः—भद्र शोधनक अपसार्यतामयं बटुः। (शोधनकस्तथा करोति)

अधिकरणिकः—कः कोऽत्र भोः। चाण्डालानां दीयतामादेशः। ६

(इति चारुदत्तं विसृज्य निष्क्रान्ताः सर्वे राजपुरुषाः)

शोधनकः—इदो आअच्छदु अज्जो। [इत आगच्छत्वार्यः।]

चारुदत्तः—(सकरुणम् मैत्रेय भोः किमिदमद्य (९।२९) इत्यादि पठति। ९
आकाशे) विषसलिलतुलाग्निप्रार्थिते मे विचारे omp'
क्रकचमिह शरीरे वीक्ष्य दातव्यमद्य।
अथ रिपुवचनाद्वा ब्राह्मणं मां निहंसि Curse.
पतसि नरकमध्ये पुत्रपौत्रैः समेतः ॥ ४३ ॥

(इति निष्क्रान्ताः सर्वे)

अयमागतोऽस्मि।

इति व्यवहारो नाम नवमोऽङ्कः।

Judge :—Good man, Śodhanaka, let this chap be driven out.

[Śodhanaka *does accordingly*

Judge :—Who, who [is] there? Oh! Let the [necessary] order be given to the Cāṇḍālas.

[*Leaving* Cārudatta, *exeunt all officers*

Sodhanaka :—Let the noble one come this way.

Cārudatta :—(*Pathetically, repeats IX. 29 ' O Maitreya, what [is] this to-day ' etc.; in the sky*)

After the decision solicited [or, tested] by [resorting to the ordeals of] poison, water, balance and fire had been taken after [due] consideration, then to-day [even] a saw could have been made to operate here on [my] body. But you are murdering me, a Brāhmaṇa, on the testimony of [my] enemy; [so] you would fall, together with sons and grandsons in the midst of hell! (43)

[*Exeunt Omnes*

Here am I coming.

Here ends the Ninth Act called ' Vyavahāra ' [The Trial]

दशमोऽङ्कः ।

(ततः प्रविशति चाण्डालद्वयेनानुगम्यमानश्चारुदत्तः)

उभौ—तक्किं ण कलअ कालण णववहबंधणअणे णिउणा ।
आचिलेण शीशच्छेअणशूलालोवेशु कुशलम्ह ॥ १ ॥

ओशलध अज्जा ओशलध । एशे अज्जचालुदत्ते
दिण्णकलवीलदामे गहिदे अम्हेहिं वज्झपुलिशेहिं ।
दीवे व्व मन्दणेहे थोअं थोअं खअं जादि ॥ २ ॥

[तत्किं न कलय कारणं नववधबन्धनयने निपुणौ ।
Humour आचिरेण शीर्षच्छेदनशूलारोपेषु कुशलौ स्वः ॥
३ अपसरतार्याः अपसरत । एष आर्यचारुदत्तः
red flowers
to create scene of execution दत्तकरवीरदामा गृहीत आवाभ्यां वध्यपुरुषाभ्याम् ।
दीप इव मन्दस्नेहः स्तोकं स्तोकं क्षयं याति ॥]

चारुदत्तः—(सविषादम्)

नयनसलिलसिक्तं पांशुरूक्षीकृताङ्गं
पितृवनसुमनोभिर्वेष्टितं मे शरीरम् ।

ACT X

(*Then enter* Cārudatta, *being followed by two* Cāṇḍālas)

Both ,—

What then ? Think not of the cause. We [two are] experts in killing, binding and leading a fresh [criminal condemned to the gallows] and are skilled in cutting off the head or impaling [one] on the stake in quick time. (1)

Get out of the way, gentlemen, get out of the way. Here, the noble Cārudatta

made to put on garlands of Karavīra flowers, held by us two, the hangmen, is little by little, waning away like a lamp with the oil getting less and less. (2)

Cārudatta :—(*With dejection*)

The crows crying harshly here are intending to feast on my body sprinkled over with tears [lit. water from the eyes],

विरसमिह रटन्तो रक्तगन्धानुलिप्तं
बलिमिव परिभोक्तुं वायसास्तर्कयन्ति ॥ ३ ॥

चाण्डालौ—ओशलध अज्जा ओशलध ।

किं पेक्खध छिज्जन्तं शप्पुलिशं कालपलशुधालाहिं ।
शुअणशउणाधिवाशं शज्जणपुलिशद्दुमं एद्म ॥ ४ ॥

आअच्छ ले चालुदत्ता आअच्छ । [अपसरतार्याः अपसरत ।

किं पश्यथ छिद्यमानं सत्पुरुषं कालपरशुधाराभिः ।
सुजनशकुनाधिवासं सज्जनपुरुषद्रुममेतम् ॥ ३

आगच्छ रे चारुदत्त आगच्छ ।]

चारुदत्तः—पुरुषभाग्यानामचिन्त्याः खलु व्यापाराः यदहमीदृशीं दशामनुप्राप्तः । ६

सर्वगात्रेषु विन्यस्तै रक्तचन्दनहस्तकैः ।
पिष्टचूर्णावकीर्णश्च पुरुषोऽहं पशूकृतः ॥ ५ ॥

(अग्रतो निरूप्य) अहो तारतम्यं नराणाम् । (सकरुणम्)

---

with the limbs rendered rough with dust and covered all round with flowers from the cemetery, [and] besmeared with red sandal-paste, as though it were an oblation. (3)

Cāṇḍālas :—Get out of the way, gentlemen, get out of the way.

Why do you [want to] see this good man being cut down by the [strokes of the sharp] edge of the deadly axe—this tree in the form of [God's] good man, the abode of birds in the form of good people. (4)

Come on, O Cārudatta, come on.

Cārudatta :—Unthinkable indeed [are] the vicissitudes [or, workings] of the fortunes of men, that I have attained to this state !

With the palm-prints in red-sandal-paste shown over all the limbs, and scattered over with rice-flour, I, a human being, have been turned into a beast [the sacrificial victim] ! (5)

(*Looking before him*) Oh, the discretion [or, discrimination] of men ! (*Pathetically*)

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१ भावना ।

idea of respect

अमी हि दृष्ट्वा मदुपेतमेतन्मर्त्यं धिगस्त्वित्युपजातबाष्पाः ।
अशक्नुवन्तः परिरक्षितुं मां स्वर्गं लभस्वेति वदन्ति पौराः ॥ ६ ॥

चाण्डालौ—ओशलध अज्जा ओशलध । किं पेक्खध ।

इन्दे प्पवाहिअन्ते गोप्पशवे शंकमे च तालाणम् ।
शुपुलिशपाणविपत्ती चत्तालि इमे ण दट्ठव्वा ॥ ७ ॥

[अपसरतार्याः अपसरत । किं पश्यथ ।

इन्द्रः प्रवाह्यमाणो गोप्रसवः संक्रमश्च ताराणाम् ।
3 सुपुरुषप्राणविपत्तिश्चत्वार इमे न द्रष्टव्याः ॥]

एकः—हण्डे आहीन्ता पेक्ख पेक्ख ।

णअलीपधाणभूदे वज्झीअन्ते कदन्तअण्णाए ।
किं लुअदि अन्तलिक्खे आदु अणब्भे पडदि वज्जे ॥ ८ ॥

[अरे आहीन्त पश्य पश्य

नगरीप्रधानभूते वध्यमाने कृतान्ताज्ञया ।
3 किं रोदित्यन्तरिक्षमथवानभ्रे पतति वज्रम् ॥]

द्वितीयः—अले गोहा

ण अ लुअदि अन्तलिक्खं णेअ अणब्भे पडदि वज्जे ।
महिलाशमूहमेहे निवडदि णअणम्बु धाराहिं ॥ ९ ॥

Seeing this [calamity] befalling me, these citizens, with tears gathered [in their eyes], saying 'Fie upon this mortal [world]' not being able to save me, here are the citizens uttering 'May you secure heaven'! (6)

Cāndālas :—Get out of the way, gentlemen, get out of the way. What are you seeing ?

The flag-pole in honour of Indra being carried away, the delivery of a cow, the displacement of stars, [and] the death of a good man—these four ought not to be seen ! (7)

First :—O Āhīnta, see, see—

lovely people, reaction.

When one who had been the foremost [man] in the city is being taken to death, by the order of fate, is the sky weeping or is the thunder-bolt falling [even] in the absence of the clouds ? (8)

Second :—O man [Goha] !

Neither is the sky weeping, nor indeed is the thunder-bolt falling in the absence of the clouds ; tears are falling down in showers from the cloud in the form of the congregation of ladies ! (9)

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१ मम देहमेनं...खेदाः । २ ...थवानभ्रं ।

अवि अ वज्झम्मि णीअमाणे जणश्श शव्वश्श लोदमाणश्श ।
णअणशलिलेहिं शित्ते लच्छादो ण उण्णमइ लेणू ॥ १० ॥
[अरे गोह न च रोदित्यन्तरिक्षं नैवानभ्रे पतति वज्रम् ।
महिलासमूहमेघान्निपतति नयनाम्बु धाराभिः ॥
अपि च वध्ये नीयमाने जनस्य सर्वस्य रुदतः ।
नयनसलिलैः सिक्तो रथ्यातो नोन्नमति रेणुः ॥

चारुदत्तः—(निरूप्य सकरुणम्)

एताः पुनर्हर्म्यगताः स्त्रियो मां वातायनार्धेन विनिःसृतास्याः ।
हा चारुदत्तेत्यभिभाषमाणा बाष्पं प्रणालीभिरिवोत्सृजन्ति ॥ ११ ॥

चाण्डालौ—आअच्छ ले चालुदत्ता आअच्छ। इमं घोशणट्ठाणम् । आहणेध डिण्डिमम् । घोशेध घोशणम् । [आगच्छ रे चारुदत्त आगच्छ । इदं घोषणस्थानम् । आहत डिण्डिमम् । घोषयत घोषणाम् ।]

उभौ—शुणाध अज्जा. शुणाध । एशे शत्थवाहविणअदत्तश्श णत्तिके शाअलदत्तश्श पुत्तके अज्जचालुदत्ते णाम । एदिणा किल अकज्जकालिणा गणिआ वशन्तशेणा अत्थकल्लवत्तश्श कालणादो शुण्णं पुप्फकलण्डआजिण्णुज्जाणं पवेशिअ बाहुपाशबलक्कालेण मालिदे त्ति एशे शलोत्ते गहिदे शअं अपडिवण्णे । तदो लण्णा पालएण अम्हे आण्णत्ता एदं मालेदुम् । जदि अवले

And further,

While the person condemned [to be hanged] is being led,
the dust does not rise up from the road, sprinkled over with
tears of all people who are crying! (10)

Cārudatta :—(*Scrutinising, pathetically*)

Here these women again, stationed in [their] mansions,
with [their] faces protruding through the half [-opened]
windows, saying with reference to me 'Alas! Cārudatta,' are
letting forth tears as though by conduits! (11)

Cāṇḍālas :—Come along, O Cārudatta, come along. Here [is] the proclamation-spot. Beat the drum, proclaim the proclamation.

Both :—Listen, gentlemen, listen. Here [is] the grandson of the merchant Vinayadatta, the son of Sāgaradatta, by name Cārudatta. By him indeed, the doer of a base deed, was killed the courtesan Vasantasenā for the sake of money—a mere bagatelle, by force with the noose of [his] arms, after having

ईदिशं उभअलोअविलुद्धं अकज्जं कलेदि तं पि लाआ पालए एव्वं जेव्व शाशदि। [शृणुतार्याः शृणुत । एष सार्थवाहविनयदत्तस्य नप्ता सागरदत्तस्य पुत्रक आर्यचारुदत्तो नाम । एतेन किलाकार्यकारिणा गणिका वसन्तसेनार्थकल्यवर्तस्य कारणाच्छून्यं पुष्पकरण्डकजीर्णोद्यानं प्रवेश्य बाहुपाशबलात्कारेण मारितेति एष सलोप्त्रो गृहीतः स्वयं च प्रतिपन्नः । ततो राज्ञा पालकेन वयमाज्ञप्ता एतं मारयितुम् । यद्यपर ईदृशमुभयलोकविरुद्धमकार्यं करोति तमपि राजा पालक एवमेव शास्ति ।]

चारुदत्तः—(सानिर्वेदं स्वगतम्)

मखशतपरिपूतं गोत्रमुद्भासितं मे
सदसि निबिडचैत्यब्रह्मघोषैः पुरस्तात् ।
मम मरणदशायां वर्तमानस्य पापै-
स्तदसदृशमनुष्यैर्घुष्यते घोषणायाम् ॥ १२ ॥

(उद्वीज्य कर्णौ पिधाय) हा प्रिये वसन्तसेने

शशिविमलमयूखशुभ्रदन्ति सुरुचिरविद्रुमसंनिभाधरोष्ठि ।
तव वदनभवामृतं निपीय कथमवशो ह्ययशोविषं पिबामि ॥ १३ ॥

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made her enter the secluded Puṣpakaraṇḍaka old garden; and he was captured with the stolen property and has himself confessed [his guilt]. Thereupon, we have been ordered by King Pālaka to kill him. If any one else does such like base deed condemned in both the worlds, him too, would King Pālaka chastise exactly in the same way.

Cārudatta :—(*Despondently, to himself*)

My family-name, [which was] sanctified all round by [the performance of] hundreds of sacrifices, and formerly glorified in sacrificial assemblies, with the loud continuous recitation of Vedic hymns at the sacrificial fires [or, in sacrificial Pandals crowded with Brāhmaṇas etc.],—[that] is being proclaimed in the proclamation by sinful and unworthy persons, when I am standing at death's door ! (12)

(*Distressed, covering up his ears*) Alas ! Beloved Vasantasenā !

[O] you possessed of teeth white like the pure rays of the moon, [O] you possessed of a lower lip resembling a very lovely coral, having drunk the nectar existing in your mouth, how can I [rendered] helpless, drink [now] the poison of infamy ! (13)

उभौ—ओशलध अज्जा ओशलध ।

एशे गुणलअणणिही शज्जणदुक्खाण उत्तलणशेदू ।
अशुवण्णं मण्डणअं अवणीअदि अज्ज णअलीदो ॥ १४ ॥

अण्णं च । शव्वे क्खु होइ लोए लोए शुहशंठिदाण तत्तिल्ले ।
विणिवडिदाण णलाणं पिअकाली दुल्लहे होदि ॥ १५ ॥

[अपसरतार्याः अपसरत ।

एष गुणरत्ननिधिः सज्जनदुःखानामुत्तरणसेतुः ।
असुवर्णं मण्डनकमपनीयतेऽद्य नगरीतः ॥

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अन्यच्च सर्वः खलु भवति लोके लोकः सुखसंस्थितानां चिन्तायुक्तः ।
विनिपतितानां नराणां प्रियकारी दुर्लभो भवति ॥]

चारुदत्तः—(सर्वतोऽवलोक्य)

अमी हि वस्त्रान्तनिरुद्धवक्त्राः प्रयान्ति मे दूरतरं वयस्याः ।
परोऽपि बन्धुः समसंस्थितस्य मित्रं न कश्चिद्विषमस्थितस्य ॥ १६ ॥

चाण्डालौ—ओशालणं किदम् । विवित्तं लाअमग्गम् । ता आणेध एदं दिण्णवज्झचिण्हम् । [अपसारणं कृतम् । विविक्तो राजमार्गः । तदानयतैतं दत्तवध्य-

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Both :—Get out of the way, gentlemen, get out of the way.

Here is being taken away to-day from the city, the ocean [or, the store of gems] of virtues, the bridge for good people to cross over [their] miseries, [and] the ornament, not [the usual] one made of gold ! (14)

And further,

All people indeed in the world are full of anxious thoughts about those happily [or, comfortably] established [in life]; one acting agreeably towards people who are fallen [on evil times and on evil tongues fallen] is very difficult to find ! (15)

Cārudatta :— (*Beholding all round*)

Here are indeed my friends running further away [from me], with [their] faces screened by the ends of [their] garments ; even an outsider [or, stranger acts like] a relative towards one well-circumstanced ; [there is] no one [who can be] a friend of one in bad circumstances ! (16)

Cāṇḍālas :—The driving out [programme] has been gone through ; the king's highway is [now] clear [of obstacles]. So, bring him with the paraphernalia of one condemned to death put on.

चिह्नम्।] (चारुदत्तो निःश्वस्य मैत्रेय भोः किमिदमद्य (९।२९) इत्यादि पठति)

(नेपथ्ये) हा ताद हा पिअवअस्स। [हा तात हा प्रियवयस्य।]

चारुदत्तः—(आकर्ण्य सकरुणम्) भोः स्वजातिमहत्तर इच्छाम्यहं भवतः सकाशात्प्रतिग्रहं कर्तुम्।

चाण्डालौ—किं अम्हाणं हत्थादो पडिग्गहं कलेशि। [किमस्माकं हस्तात्प्रतिग्रहं करोषि।]

चारुदत्तः—शान्तं पापम्। नापरीक्ष्यकारी दुराचारः पालक इव चाण्डालः। तत्परलोकार्थं पुत्रमुखं द्रष्टुमभ्यर्थये।

चाण्डालौ—एव्वं कलीअदु। [एवं क्रियताम्।]

(नेपथ्ये) हा ताद हा आवुक। [हा तात हा पितः।]

(चारुदत्तः श्रुत्वा सकरुणम् भोः स्वजातिमहत्तर (१०-१६-५) इत्यादि पठति)

चाण्डालौ—अले पउला खणं अन्तलं देध। एशे अज्जचालुदत्ते पुत्तमुहं पेक्खदु। (नेपथ्याभिमुखम्) अज्ज इदो इदो। आअच्छ ले दालआ आअच्छ। [हे पौराः क्षणमन्तरं दत्त। एष आर्यचारुदत्तः पुत्रमुखं पश्यतु।...आर्य इत इतः। आगच्छ रे दारक आगच्छ।]

(ततः प्रविशति दारकमादाय विदूषकः)

[Cārudatta *sighing repeats IX.29*, '*O Maitreya, what* [*is*] *this to-day*' etc.

(*Behind the curtain*) Alas! Father! Alas! Dear friend!

Cārudatta :—(*Listening, pathetically*) O Chieftain of your caste, I wish for a gift [or, favour] from you.

Cāṇḍālas :—What, would you be accepting a favour [or, gift] from *our* hands?

Cārudatta :—God forbid! [All the same] a Cāṇḍāla [is not, like Pālaka, ill-behaved and one acting thoughtlessly. So I beg of you [to allow me] to see the face of [my] son for the last time], for the sake of [securing] heaven.

Cāṇḍālas :—Let this be done.

(*Behind the curtain*) Alas, father! Alas, papa!

[Cārudatta, *hearing, pathetically repeats* '*O chieftain of your caste*' *etc.*

Cāṇḍālas :—O citizens, make way for a moment. Let this noble Cārudatta see [his] son's face. (*Facing the curtain*) Sir hither, hitherward. Come, you boy, come.

(*Then enter* Vidūṣaka *taking the boy with him*)

विदूषकः—तुवरदु तुवरदु भद्दमुहो। पिदा दे मारिदुं णीअदि। [त्वरतां-त्वरतां भद्रमुखः। पिता ते मारयितुं नीयते।]

दारकः—हा ताद हा आवुक। [हा तात हा पितः।] २१

विदूषकः—हा पिअवअस्स कहिं मए तुमं पेक्खिदव्वो। [हा प्रियवयस्य कुत्र मया त्वं द्रष्टव्यः।]

चारुदत्तः—(पुत्रं मित्रं च वीक्ष्य) हा पुत्र हा मैत्रेय। (सकरुणम्) २४
भोः कष्टम्। चिरं खलु भविष्यामि परलोके पिपासितः।
अत्यल्पमिदमस्माकं निवापोदकभोजनम् ॥ १७ ॥
किं पुत्राय प्रयच्छामि। (आत्मानमवलोक्य। यज्ञोपवीतं दृष्ट्वा) आं इदं तावदस्ति
मम च। अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम्।
देवतानां पितॄणां च भागो येन प्रदीयते ॥ १८ ॥

(इति यज्ञोपवीतं ददाति)

चाण्डालः—आअच्छ ले चालुदत्ता आअच्छ। [आगच्छ रे चारुदत्त आगच्छ।]

द्वितीयः—अले अज्जचालुदत्तं णिलुववदेण णामेण आलवेशि। अले पेक्ख[1]

Vidūṣaka :—Make haste, make haste, [O] auspicious-faced one. Your father is being led for being killed.

Dāraka :—Alas, father! Alas, papa!

Vidūṣaka :—Alas, dear friend! Where are you to be seen by me?

Cārudatta :—(*Seeing his son and friend*) Alas, son! Alas Maitreya! (*Pathetically*) Oh, the pity of it!

I shall indeed [have to] be thirsty for a long time in the other world! Extremely small [would be] for us, this libation water and food [offered by the son at the Srāddha, with his tiny hands]! (17)

What shall I offer to [my] son [as my legacy]? (*Looking over his own person, seeing the sacred thread*) Oh, yes. This indeed does belong to me—

The ornament of Brāhmaṇas, [though] not made of pearls or made of gold, by [the use of] which is offered the share [in the oblations] to Deities and the Manes! (18)

(*Gives his sacred thread*

Caṇḍāla :—Come along, you Cārudatta, come.

Second :—O [you], you are addressing Cārudatta without [any] title! O [you], see—

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[1] भाजनम्।

अब्भुदए अवशाणे तहेअ लत्तिंदिवं अहदमग्गा ।
उद्दामे व्व किशोली णिअदी क्खु पडिच्छिदुं जादि ॥ १९ ॥
अण्णं च । शुक्खा ववदेशा[1] शे किं विणमिअ मत्थए ण काअव्वम्[2] ।
लाहुगाहिदे वि चन्दे ण वन्दणीए जणपदश्श ॥ २० ॥
[अरे आर्यचारुदत्तं निरुपपदेन नाम्नालपसि । अरे पश्य
अभ्युदयेऽवसाने तथैव रात्रिंदिवमहतमार्गा ।
उद्दामेव किशोरी नियतिः खलु प्रत्येषितुं याति ॥
अन्यच्च । शुष्का व्यपदेशा अस्य किं विनमितमस्तकं न कर्तव्यम् ।
राहुगृहीतोऽपि चन्द्रो न वन्दनीयो जनपदस्य ॥]

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दारकः—अरे रे चाण्डाला कहिं मे आवुकं णेध । [अरे रे चाण्डालौ कुत्र मम पितरं नयथः ।]

चारुदत्तः—वत्स

अंसेन बिभ्रत्करवीरमालां स्कन्धेन शूलं हृदयेन शोकम् ।
आघातमद्याहमनुप्रयामि शामित्रमालब्धुमिवाध्वरेऽजः ॥ २१ ॥

चाण्डालः—दालआ

In prosperity, [and] in adversity, [lit. at the rise and at the set] exactly in the same manner, with [its] course unimpeded day and night, does destiny, like a young mare unrestrained [by the reins], pass on, overriding indeed [a person]! (19)

And further,

[Though all] titles [are] useless [now] for him, should not the head be bent down [in his honour]? Is not the moon, though swallowed up [or, clasped] by Rāhu, not adorable by the [inhabitants of the] land? (20)

Dāraka :—O you Cāṇḍālas! Where are you taking my papa?

Cārudatta :—Dear boy!

Bearing the garland of Karavīra [flowers] across the shoulders, the stake on the shoulders, and affliction in the heart, I move on to-day to the place of execution, like the goat at sacrifice to the slaughterer for being killed! (21)

Cāṇḍāla :—Boy,

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[1] वि वदेशा । [2] पणामिअ मत्थके ।

ण हु अम्हे चाण्डाला चाण्डालउलम्मि जादपुव्वा वि ।
जे अहिभवन्ति शाहुं ते पावा ते अ चाण्डाला ॥ २२ ॥

[दारक न खलु वयं[1] चाण्डालाश्चाण्डालकुले जातपूर्वा अपि ।
येऽभिभवन्ति साधुं ते पापास्ते च चाण्डालाः ॥

दारकः—ता कीस मालेध आवुकम् । [तत्किमर्थं मारयथः पितरम् ।]

चाण्डालः—दीहाओ अत्त लाअणिओओ क्खु अवलज्झादि ण क्खु अम्हे । [दीर्घायुः अत्र राजनियोगः खल्वपराध्यति न खलु आवाम् ।]

दारकः—वावादेध मम् । मुञ्चध आवुकम् । [व्यापादयतम् माम् । मुञ्चतं पितरम् ।]

चाण्डालः—दीहाओ एवं भणन्ते चिलं मे जीव । [दीर्घायुः एवं भणंश्चिरं मे जीव ।]

चारुदत्तः—(सास्रं पुत्रं कण्ठे गृहीत्वा)

इदं तत्स्नेहसर्वस्वं सममाढ्यदरिद्रयोः ।
अचन्दन[2]मनौशीरं हृदयस्यानुलेपनम् ॥ २३ ॥

(अंसेन बिभ्रत्–(१०।२१) इत्यादि पुनः पठति । अवलोक्य स्वगतम् अमी हि वस्त्रान्तनिरुद्धवक्त्राः (१०।१६) इत्यादि पुनः पठति)

Not indeed [are] we [really] Cāṇḍālas, though we have been already born in a Cāṇḍāla family ; those who ill-treat a good man, they [are] the sinful [people] and they [are the real] Cāṇḍālas. (22)

Dāraka :—Then, for what purpose are you killing [my] papa?

Cāṇḍāla :—Long-lived one, here the king's order indeed is at fault [or, offends], not indeed we.

Dāraka :—Kill me ; let go [my] papa.

Cāṇḍāla :—Long-lived one, live long for me, [you who are] talking thus !

Cārudatta :—(*Clasping his weeping son by the neck*)

This [that is, a son is] that well-known (*tat*) all-in-all of affection, the same for [both] the prosperous and the penniless the [soothing] ointment for the heart [though] not constituted of sandal or of Uśīra [paste]. (23)

[*Repeats again* '*Bearing across the shoulders*' *etc.* X. *21* ; *beholding, to himself, repeats again* '*These again, with their faces covered up with the ends of their garments*' *etc.* X. *16*

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[1] खल्वावां चाण्डालौ...जातपूर्वावपि । [2] चान्दन ।

विदूषकः—भो भद्दमुहा मुञ्चध पिअवअस्सं चारुदत्तम् । मं वावादेध [भो भद्रमुखौ मुञ्चतं प्रियवयस्यं चारुदत्तम् । मां व्यापादयतम् ।]

चारुदत्तः—शान्तं पापम् । (दृष्ट्वा स्वगतम्) अद्यावगच्छामि ।] । [समसंस्थित— (१०।१६) इत्यादि पठति) (प्रकाशम्) एताः पुनर्हर्म्यगताः स्त्रियो माम् (१०।११) इत्यादि पुनः पठति)

चाण्डालः—ओशलध अज्जा ओशलध ।

किं पेक्खध शप्पुलिशं अजशवशेण प्पणट्ठजीवाशम् ।
कूवे खण्डिदपाशं कञ्चणकलशं व्वि डुब्बन्तम् ॥ २३ ॥

[अपसरतार्याः अपसरत ।

किं पश्यत सत्पुरुषमयशोवशेन प्रनष्टजीवाशम् ।
कूपे खण्डितपाशं काञ्चनकलशमिव मज्जन्तम् ॥]

(चारुदत्तः सकरुणम् शशिविमलमयूख—(१०।१३) इत्यादि पठति)

अपरः—अले पुणोवि घोशेहि । [अरे पुनरपि घोषय ।]

(चाण्डालस्तथा करोति)

चारुदत्तः—प्राप्तोऽहं व्यसनकृशां दशामनार्यां
यत्रेदं फलमपि जीवितावसानम् ।

Vidūṣaka :—O gentle sirs [lit. auspicious-faced ones], let go [my] dear friend Cārudatta. Kill me.

Cārudatta :—God forbid! (*Seeing, to himself*) To-day I have comprehended. (*Repeats 'Well-circumstanced' etc. X. 16*) (*Aloud*) [*Repeats again 'These ladies again stationed at the mansions...me' etc. X. 11*

Cāṇḍāla :—Get out of the way, gentlemen, get out of the way.

Why are you [keen on] looking at a good man who has lost [all] hope of life, gone under the control of infamy, like a golden jar sinking in a well, with the rope [holding it] cut off?

[Cārudatta *pathetically repeats* '*...pure rays of the moon*' (*X. 13*) *etc.*

The Other :—Aye, proclaim once again.

[Cāṇḍāla *does accordingly*

Cārudatta :—

I have [already] attained to an ignoble state wretched (*kṛśa*) owing to disaster, where the fruit [or, result] too [is]

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१ कृता ।

एषा च व्यथयति घोषणा मनो मे
श्रोतव्यं यदिदमसौ मया हतेति ॥ २५॥

(ततः प्रविशति प्रासादस्थो बद्धः स्थावरकः)

स्थावरकः—(घोषणामाकर्ण्य सवैक्लव्यम्) कधं अपावे चालुदत्ते वावादीअदि। हग्गे णिअलेण शामिणा बन्धिदे। भोदु। आक्कन्दामि। शुणाध अज्जा शुणाध। अत्थि दाणिं मए पावेण पवहणपडिवत्तेण पुप्फकलण्डअजिण्णुज्जाणं वशन्तशेणा णीदा। तदो मम शामिणा मं ण कामेशित्ति कदुअ बाहुपाशवलक्कालेण मालिदा ण उण एदिणा अज्जेण। कथम्। विदूलदाए ण को वि शुणादि। ता किं कलेमि। अत्ताणअं पाडेमि। (विचिन्त्य) जइ एव्वं कलेमि तदा अज्जचालुदत्ते ण वावादीअदि। भोदु। इमादो पाशादबालग्गपदोलिकादो एदिणा जिण्णगवक्खेण अत्ताणअं णिक्खिवामि। वलं हग्गे उवलदे ण उण एशे कुलपुत्तविहगाणं वाशपादवे अज्जचालुदत्ते। एव्वं जइ विवज्जामि लद्धे मए पललोए। (इत्यात्मानं पातयित्वा) ही ही। ण उवलद्म्हि। भग्गे मे दण्डणिअले। ता चाण्डालघोशं शमण्णेशामि। (दृष्ट्वोपसृत्य) हंहो चाण्डाला अन्तलं अन्तलम्। [कथमपापश्चारुदत्तो व्यापाद्यते। अहं निगडेन स्वामिना बद्धः। भवतु। आक्रन्दामि। शृणुतार्याः शृणुत। अस्तीदानीं मया पापेन प्रवहणपरिवर्तेन पुष्पकरण्डकजीर्णोद्यानं वसन्तसेना नीता। ततो मम स्वामिना मां न कामयस इति कृत्वा बाहुपाशबलात्कारेण मारिता न पुनरेतेनार्येण। कथम्। विदूरतया न कोऽपि शृणोति। तत्किं करोमि। आत्मानं पातयामि।...यद्येवं करोमि तदार्यचारुदत्तो न व्यापाद्यते। भवतु। अस्याः प्रासादबालाग्रप्रतोलिकात् एतेन जीर्णगवाक्षेणात्मानं निक्षिपामि। वरमहमुपरतः न पुनरेष कुलपुत्रविहगानां वासपादप

noticed

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this end of life. And [further] this proclamation pains my
mind in that I have to hear this, that she was killed by
me! (25)

(*Then is discovered* Sthāvaraka *bound down, stationed in the palace*)

Sthāvaraka :—(*Listening to the proclamation, with distress*) How? The innocent Cārudatta is being killed? I have been bound down with fetters by [my] Master. All right! I shall shout out. Listen, gentlemen, listen—Now it happened that by me, a sinful wretch, was carried Vasantasenā, owing to an interchange of cars, to the Puṣpakaraṇḍaka old garden. Then, by my Master was she killed by force with the noose of [his]

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१ त्वया।

critical imp.

आर्यचारुदत्तः। एवं यादि विपये लब्धो मया परलोकः। ...आश्चर्यम्। नोपरतोऽस्मि। भग्नो मे दण्डनिगडः। तच्चाण्डालघोषं समन्विष्यामि। ...हंहो चाण्डालौ अन्तरमन्तरम्।

चाण्डालौ—अले के अन्तलं मग्गेदि। [अरे कोऽन्तरं याचते।]

(चेटः शुणाध (१०–२५–४) इति पूर्वोक्तं पठति)

चारुदत्तः—अये कोऽयमेवंविधे काले कालपाशस्थिते मयि।
अनावृष्टिहते सस्ये द्रोणमेघ इवोदितः॥ २६॥

भोः श्रुतं भवद्भिः। न भीतो मरणादस्मि केवलं दूषितं यशः।
विशुद्धस्य हि मे मृत्युः पुत्रजन्मसमो भवेत्॥ २७॥

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arms, on the ground (*iti*) that she did not love him, and *not* by this noble one. What? No one hears, owing to the great distance! Then, what shall I do? Shall I throw myself down? (*Thinking*) If I do this, then the noble Cārudatta would not be killed! All right! From this small terrace-end of the palace, I shall throw myself down, through this old window. Better if I am dead [in doing this], but not this roosting tree for the birds in the form of nobly-born men, the noble Cārudatta. If I die thus, heaven is secured by me! (*Throwing himself down*) Ha! Ha! I have not died! [On the contrary] my fetters used for [my] chastisement have been smashed! So, I shall search for [the place of] the proclamation of the Cāṇḍālas! (*Seeing, approaching*) Halloa, Cāṇḍālas, [make] room, [make] room.

Cāṇḍālas :—Aye, who is asking for room?

[Ceṭa *repeats* '*Listen*' *etc. said before*

Cārudatta :—Ah!

Who is this one risen up at such a time when I am caught by the noose of Death, like the Droṇa cloud, when the crop is hit by drought? (26)

Oh, did you hear?

I am not afraid of death; only [my] fame has been tarnished. Death for me cleared [of guilt] would indeed be equal to [that is, as gratifying as] the birth of a son! (27)

अन्यच्च तेनास्म्यकृतवैरेण क्षुद्रेणात्यल्पबुद्धिना ।
शरेणेव विषाक्तेन दूषितेनापि दूषितः ॥ २८ ॥

चाण्डालौ—थावलअ अवि शच्चं भणाशि । [स्थावरक अपि सत्यं भणसि ।]

चेटः—शच्चम् । हगे वि मा कश्श वि कधइश्शशि त्ति पाशादबालग्गपदोलिकाए दण्डणिअलेण बन्धिअ णिक्खित्ते । [सत्यम् । अहमपि मा ३ कस्यापि कथयिष्यसीति प्रासादबालाग्रप्रतोलिकायां दण्डनिगडेन बद्ध्वा निक्षिप्तः ।]

(प्रविश्य) शकारः—(सहर्षम्)

मंशेण तिक्खामिलकेण भत्ते शाकेन शूपेण शमच्छकेण ।
भुत्तं मए अत्तणअश्श गेहे शालिश्श कूलेण गुलोदणेण ॥ २९ ॥

(कर्णं दत्त्वा) भिण्णकंशखङ्खणाए चाण्डालवाआए शलशंजोए । जधा अ एशे उक्खालिदे वज्झडिण्डिमशद्दे पडहाणं अ शुणीअदि तधा तक्केमि दलिद्दचालुदत्ताके वज्झट्ठाणं णीअदि त्ति । ता पेक्खिश्शम् । शत्तुविणाशे णाम मम महन्ते ३ हलकश्श पलिदोशे होदि । शुदं अ मए जे वि किल शत्तुं वावादअन्तं पेक्खदि

And further,

By him, with whom I had formed no enmity, mean, extremely weak-minded, [and] contaminated [himself], was I too (*api*) contaminated as though with an arrow besmeared with poison ! (28)

Cāṇḍālas :—Sthāvaraka, are you telling the truth ?

Ceṭa :—The truth. And I was also bound down with punitive fetters and thrown into the small terrace-end of the palace [by my Master] saying '[Beware], do not speak [about this] to any one.'

(*Entering*) **Sakāra** :—(*With joy*)

I have taken [my] meal in my house, with meat [made] pungent and sour, rice, vegetables, soup with fish, boiled Śāli rice, and rice mixed with guḍa. (29)

(*Listening*) [It is] the voice of the Cāṇḍālas speaking, producing a Khaṅkhaṇa sound like cracked bell-metal. And inasmuch as this loudly resounding noise of the drums and ḍiṇḍima [drums beaten at the execution] of the condemned [criminal], is being heard, I infer that the beggarly Cārudatta is being taken to the place of execution ! So, I shall [now] be looking on. The death of an enemy indeed is to me [the cause

तश्श अण्णाश्शिं जम्मन्तले अक्खिलोगे ण होदि। मए क्खु विशगण्ठिगब्भपविट्टेण विअ कीडएण किं पि अन्तलं मग्गमाणेण उप्पाडिदे ताह दलिद्दचालुदत्ताह विणाशे। शंपदं अत्तणकेलिकाए पाशादबालग्गपदोलिकाए अहिलुहिअ अत्तणो पलक्कमं पेक्खामि। (तथा कृत्वा दृष्ट्वा च) ही ही एद्दाह दलिद्दचालुदत्ताह वज्झं णीअमाणाह एवड्ढे जणशंमद्दे जं वेलं अम्हालिशे पवले वलमणुश्शे वज्झं णीअदि तं वेलं कीदिशे भवे। (निरीक्ष्य) कधम्। एशे शे णवबलद्दके विअ मण्डिदे दक्खिणं दिशं णीअदि। अध किंणिमित्तं ममकेलिकाए पाशादबालग्गपदोलिकाए शमीवे घोशणा णिवडिदा णिवालिदा अ। (विलोक्य) कधम् थावलके चेडे वि णत्थि इध। मा णाम तेण इदो गदुअ मन्तभेदे कडे भविश्शादि। ता जाव णं अण्णेशामि।

[मांसेन तिक्ताम्लेन भक्तं शाकेन सूपेन समत्स्यकेन।
भुक्तं मयात्मनो गेहे शालेः कूरेण गुडौदनेन॥

...भिन्नकांस्यवत्खड्गणायाश्चाण्डालवाचाया: स्वरसंयोग:। यथा चैष उत्खालितो वध्यडिण्डिमशब्द: पटहानां च श्रूयते तथा तर्कयामि दरिद्रचारुदत्तको वध्यस्थानं नीयत इति। तत्प्रेक्षिष्ये। शत्रुविनाशो नाम मम महान्हृदयस्य परितोषो भवति। श्रुतं च मया योऽपि किल शत्रुं व्यापाद्यमानं पश्यति तस्यान्यस्मिञ्जन्मान्तरेऽक्षिरोगो न भवति। मया खलु विषग्रन्थिगर्भप्रविष्टेनेव कीटकेन किमप्यन्तरं मृगयमाणेनोत्पादितस्तस्य दरिद्रचारुदत्तस्य विनाश:। सांप्रतमात्मीयायां प्रासादबालाग्रप्रतोलिकायामधिरुह्यात्मन:

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of] great gratification of the heart. And I have heard—whosoever indeed sees [his] enemy being destroyed, would not have [any] eye-disease in [his] other next birth. By me indeed, like a worm entering [or, occupying] the interior of a poisonous knotted portion [of a herb] and seeking some way [therein], has been brought about the destruction of that beggarly Cārudatta. Now, ascending to the small terrace-end of my own palace, I shall witness [the outcome of] my own exploit. (*Doing accordingly and seeing*) Ha ! Ha ! If there [is] such a [huge] concourse of people, when this beggarly Cārudatta is being taken to [the place of] execution, what sort would [the crowd] be on the occasion, what time a most excellent, eminent human being like us is being taken to be executed ? (*Observing*) What ? Here is he being taken to the southern quarter, decked like a new [or. young] bull ! But, for what reason has the

पराक्रमं पश्यामि। ... ही ही एतस्य दरिद्रचारुदत्तस्य वध्यं नीयमानस्यैतावाञ्जनसंमर्दः यस्यां वेलायामस्मादृशः प्रवरो वरमानुषो वध्यं नीयते तस्यां वेलायां कीदृशो भवेत् । २८ ...कथम्। एष स नवबलीवर्द इव मण्डितो दक्षिणां दिशं नीयते। अथ किंनिमित्तं मदीयायाः प्रासादबालाग्रप्रतोलिकायाः समीपे घोषणा निपतिता निवारिता च । ...कथम् स्थावरकश्चेटोऽपि नास्तीह । मा नाम तेनेतो गत्वा मन्त्रभेदः कृतो भविष्यति । २७ तथावदेनमन्विष्यामि ।] (इत्यवतीर्योपसर्पति)

चेटः--(दृष्ट्वा) भट्टालका एशे शे आगडे। [भट्टारका एष स आगतः।]

चाण्डालौ-ओशलध देध मग्गं दालं ढक्केध होध तुण्हीआ ।
अविणअतिक्खविशाणे दुट्ठबइल्ले इदो एदि ॥ ३० ॥
[अपसरत दत्त मार्गं द्वारं पिधत्त भवत तूष्णीकाः ।
अविनयतीक्ष्णविषाणो दुष्टबलीवर्द इत एति ॥]

शकारः---अले अले अन्तलं अन्तलं देध। (उपसृत्य) पुत्तका थावलका चेडा एहि। गच्छम्ह। [अरे अरे अन्तरमन्तरं दत्त। ...पुत्रक स्थावरक चेट एहि । गच्छावः ।]

चेटः---ही ही अणज्ज वशन्तशेणिअं मालिअ ण पलितुट्टे शि । शंपदं पणइजणकप्पपादवं अज्जचालुदत्तं मालइदुं ववशिदे शि । [ही ही अनार्य वसन्तसेनां मारयित्वा न परितुष्टोऽसि। सांप्रतं प्रणयिजनकल्पपादपमार्यचारुदत्तं मारयितुं व्यवसितोऽसि ।]

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proclamation been made and [immediately] stopped near the small terrace-end of my palace? (*Beholding*) What, Sthāvaraka Ceṭa is not here either. I hope, having gone from here, he would not be divulging the secret! So, I shall just make a search for him. [*Getting down, approaches*

Ceṭa :—(*Seeing*) Gentlemen, here has he come.

Cāṇḍālas :—
Get out of the way; make way; close the doors; remain
silent; here is coming [this] wicked bull with sharp horns in
the form of immodest [or, outrageous] behaviour! (30)

Śakāra :—Oh, oh, make way, [make] way. (*Approaching*) Dear son, Sthāvaraka Ceṭa, come; let us go.

Ceṭa :—Ha ! Ha ! Rogue ! You were not fully satisfied by killing Vasantasenā; [so] now, you are resolved upon killing the noble Cārudatta, the wish-fulfilling tree for the suppliants !

शकारः—ण हि लअणकुम्भशलिशे हग्गे इत्थिअं वावादेमि । [न हि रत्नकुम्भसदृशोऽहं स्त्रियं व्यापादयामि ।]

सर्वे—अहो तुए मारिदा । ण अज्जचारुदत्तेण । [अहो त्वया मारिता । नार्यचारुदत्तेन ।]

शकारः—के एव्वं भणादि [क एवं भणति ।]

सर्वे—(चेटमुद्दिश्य) णं एसो साहू । [नन्वेष साधुः ।]

शकारः—(अपवार्य सभयम्) अविद मादिके अविद मादिके कधं थावलके चेडे शुस्ठु ण मए शंजदे। एशे क्खु मम अकज्जश्श शक्खी।(विचिन्त्य) एव्वं दाव कलइश्शम्। (प्रकाशम्) अलिअं भश्टालका। हंहो एशे चेडे शुवण्णचोलिआए मए गहिदे पिश्टिदे मालिदे बद्धे अ। ता किदवेले एशे जं भणादि किं शच्चम् । (अपवारितकेन चेटस्य कटकं प्रयच्छति । स्वैरकम्) पुत्तका थावलका चेडा एदं गेण्हिअ अण्णधा भणाहि। [हन्त कथं स्थावरकश्चेटः सुष्ठु न मया संयतः। एष खलु ममाकार्यस्य साक्षी। ...एवं तावत्करिष्यामि। ...अलीकं भट्टारकाः। अहो एष चेटः सुवर्णचोरिकया मया गृहीतस्ताडितो मारितो बद्धश्च। तत्कृतवैर एष यद्भणति किं सत्यम् । ...पुत्रक स्थावरक चेट एतद्गृहीत्वान्यथा भण ।]

चेटः—(गृहीत्वा) पेक्खध पेक्खध भट्टालका। हंहो शुवण्णेण मं पलोभेदि । [पश्यत पश्यत भट्टारकाः। अहो सुवर्णेन मां प्रलोभयति ।]

Śakāra :—Resembling a jar full of jewels, I shall not surely be killing a woman !

All :—Oh, [she was] killed by you, not by the noble Cārudatta.

Śakāra :—Who says so ?

All :—(*Pointing to* Ceṭa) Well, this good man.

Śakāra :—(*Aside, in fear*) Alas ! Alas ! What ? Sthāvaraka Ceṭa was not properly secured [with chains] by me. He [is] indeed the witness of my [dastardly] crime. (*Thinking*) I shall just do this. (*Aloud*) A lie ! Gentlemen. Oh [look here], this Ceṭa was caught by me for the theft of gold, and beaten, given a hiding and bound down [or, imprisoned]. So, what he indeed being on inimical terms [with me], says—[is it] the truth ? (*Hands over his bracelet to* Ceṭa, *without being observed by others; in whisper*) Dear son, Sthāvaraka Ceṭa, speak otherwise [than what you have told before], on taking this.

Ceṭa .—(*Taking it*) Look, look, gentlemen. Oh, he is tempting me with [the bribe of] gold !

शकारः—(कटकमाच्छिद्य) एशे शे शुवण्णके जश्श कालणादो मए बद्धे । (सक्रोधम्) हंहो चाण्डाला मए क्खु एशे शुवण्णभण्डाले णिउत्ते शुवण्णं चोलअन्ते मालिदे पिट्टिदे। ता जदि ण पत्तिआअध ता पिट्ठिं दाव पेक्खध। [एतत्तत्सुवर्णकम् यस्य कारणान्मया बद्धः ।...हंहो चाण्डालाः मया खल्वेष सुवर्णभाण्डारे नियुक्तः सुवर्णं चोरयन्मारितस्ताडितः । तद्यदि न प्रत्येयाथाम् तदा पृष्ठं तावत्पश्यतम् ।]

चाण्डालौ—(दृष्ट्वा) शोहणं भणादि । वितत्ते चेडे किं ण प्पलवदि । [शोभनं भणति । वितप्तश्चेटः किं न प्रलपति।]

चेटः—हीमादिके ईदिशे दाशभावे जं शच्चं कंवि ण पत्तिआइअदि । (सकरुणम्) अज्जचालुदत्त एत्तिके मे विहवे । [हन्त ईदृशो दासभावः । यत्सत्यं कमपि न प्रत्याययति ।...आर्यचारुदत्त एतावान्मे विभवः।] (इति पादयोः पतति)

चारुदत्तः—(सकरुणम्)

उत्तिष्ठ भोः पतितसाधुजनानुकम्पि-
न्निष्कारणोपगतबान्धव धर्मशील ।
यत्नः कृतोऽपि सुमहान्मम मोक्षणाय
दैवं न संवदति किं न कृतं त्वयाद्य ॥ ३१ ॥

Śakāra :—(*Snatching away the bracelet*) This [is] that gold for the sake of which, he was bound down by me. (*With rage*) Halloa, Cāṇḍālas ! By me indeed was this one appointed to [guard my] gold treasure, beaten and given a hiding when he stole [lit. stealing] the gold. So, if you are not convinced [by my words], just inspect then [his] back.

Cāṇḍālas :—(*Seeing*) He speaks rightly. What would not the Ceṭa, greatly tormented, be prattling ?

Ceṭa :—Alas ! Such [is] servitude, that it can not convince any one of truth [being spoken by a servant]. (*Pathetically*) Noble Cārudatta, so much [only is] my power [to help you].
[*Falls at his feet*

Cārudatta :—(*Pathetically*)

Get up, you taking pity on a good man down [on his luck], [you] a relative come disinterestedly, [you] of a righteous nature ; though a very great effort was made [by you] for my release, Fate does not fall in with [it]. What has not been done by you to-day [for me]?

चाण्डालौ—भट्टके पिट्टिअ एदं चेडं णिक्खालेहि । [भट्टक ताडयित्वैतं चेटं निष्कासय ।]

शकारः—णिक्कम ले । (इति निष्कामयति) अले चाण्डाला किं विलम्बेध । मालेध एदम् । [निष्काम रे ।...अरे चाण्डालौ किं विलम्बेथे । मारयतमेतम् ।]

चाण्डालौ—जदि तुवलाशि ता शअं ज्जेव मालेहि । [यदि त्वरयसे तदा स्वयमेव मारय ।]

रोहसेनः—अले चाण्डाला मं मालेध । मुञ्चध आवुकम् । [अरे चाण्डालौ मां मारयतम् । मुञ्चतं पितरम् ।]

शकारः—शपुत्तं ज्जेव एदं मालेध । [सपुत्रमेवैतं मारयतम् ।]

चारुदत्तः—सर्वमस्य मूर्खस्य संभाव्यते । तद्गच्छ पुत्र मातुः समीपम् ।]

रोहसेनः—किं मए गदेण कादव्वम् । [किं मया गतेन कर्तव्यम् ।]

चारुदत्तः—

आश्रमं वत्स गन्तव्यं गृहीत्वाद्यैव मातरम् ।
मा पुत्र पितृदोषेण त्वमप्येवं गमिष्यसि ॥ ३२ ॥

तद्वयस्य गृहीत्वैनं व्रज ।

विदूषकः—भो वअस्स एव्वं तुए जाणिदम् तुए विणा अहं पाणाइं धारेमि त्ति । [भो वयस्य एवं त्वया ज्ञातम् त्वया विनाहं प्राणान्धारयामीति ।]

Cāṇḍālas :—Master, having beaten this Ceṭa, drive [him] out.

Śakāra :—Get away, you ! (*Drives him out*) O you Cāṇḍālas, why are you delaying ? Kill him.

Cāṇḍālas :—If you are in [such] a hurry, then, kill [him] yourself.

Rohasena :—O Cāṇḍālas, kill me ; release [my] father.

Śakāra :—Kill him indeed along with [his] son.

Cārudatta :—Everything is possible in the case of this fool. So go, [my] son, to [your] mother.

Rohasena :—What should I do, on going away ?

Cārudatta :—

Taking [your] mother, you should go this very day, child, to [stay in] a hermitage ; may not you also, son, come to this [pass] owing to the crime of [your] father ! (32)

So, friend, go taking him [with you].

Vidūṣaka :—O friend, you know this [too well] —would I [be able to] bear [my] life without you

चारुदत्तः—वयस्य स्वाधीनजीवितस्य न युज्यते तव प्राणपरित्यागः।

विदूषकः—(स्वगतम्) जुत्तं ण्णेदम्। तधा वि ण सक्कुणोमि पिअवअस्साविरहिदो पाणाइं धारेदुं त्ति। ता बम्हणीए दारअं समप्पिअ पाणपरिच्चाएण अत्तणो पिअवअस्सं अणुगमिस्सम्। (प्रकाशम्) भो वअस्स पराणेमि एदं लहुम् [युक्तं न्विदम्। तथापि न शक्नोमि प्रियवयस्यविरहितः प्राणान्धारयितुमिति। तद्ब्राह्मण्यै दारकं समर्प्य प्राणपरित्यागेनात्मनः प्रियवयस्यमनुगमिष्यामि। ...भो वयस्य पराणयाम्येतं लघु।] (इति सकण्ठग्रहं पादयोः पतति) (दारकोऽपि रुदन्पतति)

शकारः—अले णं भणामि शपुत्ताकं चालुदत्ताकं वावादेध त्ति। [अरे ननु भणामि सपुत्रकं चारुदत्तं व्यापादयतमिति।] (चारुदत्तो भयं नाटयति]

चाण्डालौ—णहि अम्हाणं ईदिशी लाआण्णत्ती जधा शपुत्तं चालुदत्तं वावादेध त्ति। ता णिक्कम ले दालआ णिक्कम। (इति निष्क्रामयतः) इमं तइअं घोशणट्ठाणम्। ताडेध डिण्डिमम्। [न ह्यावयोरीदृशी राजाज्ञप्तिः यथा सपुत्रं चारुदत्तं व्यापादयतमिति। तन्निष्काम रे दारक निष्काम।...इदं तृतीयं घोषणास्थानम्। ताडयत डिण्डिमम्।] (पुनर्घोषयतः)

शकारः—(स्वगतम्) कधं एशे ण पत्तिआअन्ति पौला। (प्रकाशम्) हंहो चालुदत्ता वडुका ण पत्तिआअदि एशे पौलजणे। ता अत्तणकेलिकाए

Cārudatta :—Friend, the abandonment of life by you who can command your life, is not proper.

Vidūṣaka :—(*To himself*) This [is] indeed proper. Still I cannot remain alive [lit. bear life], separated from [my] dea friend. So, having handed over the boy to the Brāhmaṇa lady [Cārudatta's wife], I shall follow [my] dear friend by abandoning [my] life. (*Aloud*) O friend, I shall take this one back straight away (*laghu*).

[*Having embraced him, clasping round the neck, falls at his feet. The boy also, weeping falls prostrate*

Śakāra :—O [you], surely I say—Kill Cārudatta along with [his] son. [Cārudatta *gesticulates fear*

Cāṇḍālas :—Such [is] not the king's order to us, viz.—Kill Cārudatta along with [his] son. Well, go away, you boy, go away. (*Send him away*). This [is] the third proclamation-place. Beat the drum. [*Proclaim again*

Śakāra :—(*To himself*) How, these citizens are not [still] convinced. (*Aloud*) Halloa, Cārudatta, [you] brat, this crowd

जीहाए भणाहि मए वशन्तशेणा मालिदेत्ति । (कथमेते न प्रत्ययन्ते पौराः ।...अरे चारुदत्त बटुक न प्रत्ययत एष पौरजनः । तदात्मीयया जिह्वया भण मया वसन्तसेना मारितेति ।]

(चारुदत्तस्तूष्णीमास्ते)

शकारः—अले चण्डालगोहे ण भणादि चालुदत्तवडुके । ता भणावेध इमिणा जज्जलवंशखण्डेण शङ्खलेण तालिअ तालिअ । [अरे चाण्डालमनुष्य न भणति चारुदत्तबटुकः । तद्भणयतमनेन जर्जरवंशखण्डेन शङ्खलेन ताडयित्वा ताडयित्वा]

चाण्डालः—(प्रहारमुद्यम्य) भो चालुदत्त भणाहि । [भोश्चारुदत्त भण ।]

चारुदत्तः—(सकरुणम्)

प्राप्यैतद्व्यसनमहार्णवप्रपातं
न त्रासो न च मनसोऽस्ति मे विषादः ।
एको मां दहति जनापवादवह्नि-
र्वक्तव्यं यदिह मया हता प्रियेति ॥ ३३ ॥

(शकारः पुनस्तथैव)

चारुदत्तः—भो भोः पौराः (मया खलु नृशंसेन (९।३०,३८) इत्यादि पुनः पठति ।)

शकारः—वावादिदा । [व्यापादिता ।]

चारुदत्तः—एवमस्तु ।

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of citizens does not believe [in, your guilt]. So, speak out with your own tongue—' By me was killed Vasantasenā.'

[Cārudatta *remains silent*

Śakāra :—O Cāṇḍāla-man, [this] Cārudatta brat does not speak out. So, make [him] speak out, by beating and beating [him] with this old bamboo-piece, the drum-stick.

Cāṇḍāla :—(*Lifting up his scourge*) O Cārudatta, speak out.

Cārudatta :—(*Pathetically*)

Having got this fall into the big ocean of misery, I have [or, feel] no fear, nor again dejection in [my] mind. [But] one [thing, viz.], the fire of public censure burns me, that I have to say here that by me was killed [my] beloved. (33)

[Śakāra *again says as before*

Cārudatta :—O you citizens! (*Repeats again* ' *By me, indeed, the cruel one* ' *etc. IX- 30, 38*)

Śakāra :—Was killed.

Cārudatta :—So be it.

प्रथमचाण्डालः—अले तव अत्त वज्झवालिआ। [अरे तवात्र वध्यपालिका।]

द्वितीयचाण्डालः—अले तव। [अरे तव।]

प्रथमः—अले लेक्खअं कलेम्ह। (इति बहुविधं लेखकं कृत्वा) अले जदि ममकेलिका वज्झवालिआ ता चिट्ठदु दाव मुहुत्तअम्। [अरे लेखं कुर्वः। ...अरे यदि मदीया वध्यपालिका तदा तिष्ठतु तावन्मुहूर्तकम्।]

द्वितीयः—किंणिमित्तम्। [किंनिमित्तम्।]

प्रथमः—अले भणिदो म्हि पिदुणा शग्गं गच्छन्तेण जधा—पुत्त वीरअ जइ तुह वज्झवालिआ होदि मा शहशा वावादअशि वज्झम्। [अरे भणितोऽस्मि पित्रा स्वर्गं गच्छता यथा—पुत्र वीरक यदि तव वध्यपालिका भवति मा सहसा व्यापादयसि वध्यम्।]

द्वितीयः—अले किंणिमित्तम्। [अरे किंनिमित्तम्।]

प्रथमः—कदावि कोवि साहू अत्थं दइअ वज्झं मोआवेदि। कदावि लण्णो पुत्ते भोदि तेण वद्धावेण शव्ववज्झाणं मोक्खे होदि। कदावि हत्थी बन्धं खण्डेदि तेण शंभमेण वज्झे मुक्के होदि। कदावि लाअपलिवत्ते होदि तेण शव्ववज्झाणं मोक्खे होदि। [कदापि कोऽपि साधुरर्थं दत्त्वा वध्यं मोचयति। कदापि राज्ञः पुत्रो

First Cāṇḍāla :—Oh, your turn to kill in this case.

Second Cāṇḍala :—Oh, yours.

First :—Oh, let us draw lines [or, lots]. (*Drawing lines in various ways*) Oh, if it [would be] my turn to kill, then just let it stand over for a while.

Second :—Oh, for what reason ?

First :—Oh, I was addressed by my father going to heaven [that is, when on death-bed] thus—Son, Vīraka, when it is your turn to kill, you should not straightaway kill the condemned person.

Second :—Oh, for what reason ?

First :—Sometimes, some good man or other releases the condemned person by giving wealth [as ransom]. Perhaps a son is born to the king : owing to the [great festival on the] prosperous occasion, there is the release of all the condemned persons. Sometimes an elephant breaks [his] chains, and the condemned person becomes free, as a result of the consternation

भवति तेन वृद्धिमहोत्सवेन सर्ववध्यानां मोक्षो भवति। कदापि हस्ती बन्धं खण्डयति तेन संभ्रमेण वध्यो मुक्तो भवति। कदापि राजपरिवर्तो भवति तेन सर्ववध्यानां मोक्षो भवति।]

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शकारः—किं किं लाअपलिवत्ते होदि । [किं किं राजपरिवर्तो भवति ।]

चाण्डालः—अले वज्झवालिआए लेक्खअं कलेम्ह । [अरे वध्यपालिकाया लेखं कुर्वः ।]

शकारः—अले शिग्घं मालेध चालुदत्तकम् । [अरे शीघ्रं मारयतं चारुदत्तम् ।]

(इत्युक्त्वा चेटं गृहीत्वैकान्ते स्थितः)

चाण्डालः—अज्जचालुदत्त लाअणिओओ क्खु अवलज्झादि ण क्खु अम्हे चाण्डाला। ता शुमलेहि जं शुमलिद्व्वम् । [आर्यचारुदत्त राजनियोगः खल्वपराध्यति न खलु आवां चाण्डालौ । तत्स्मर यत्स्मर्तव्यम् ।]

चारुदत्तः—प्रभवति यदि धर्मो दूषितस्यापि मेऽद्य
प्रबलपुरुषवाक्यैर्भाग्यदोषात्कथंचित् ।
सुरपतिभवनस्था यत्र तत्र स्थिता वा
व्यपनयतु कलङ्कं [1]स्वस्वभावेन सैव ॥ ३४ ॥

भोः क्व तावन्मया गन्तव्यम् ।

[produced]. Sometimes a revolution breaks out [lit. there is a change of kings]; then there is the release of all condemned persons.

Śakāra :—What, what! Would there be a change of kings!

Cāṇḍāla :—Oh, let us draw lines about the turn to kill.

Śakāra:—Oh, kill Cārudatta quickly.

[*So saying, taking* Ceṭa *with him, stands in a corner*

Cāṇḍāla :—Noble Cārudatta, [it is] the king's order [that] is indeed at fault here, not indeed we Cāṇḍālas. So, remember what should be remembered [at such a time].

Cārudatta :—

If [my] piety has [any] power, of me, although somehow condemned to-day on the [strength of the] words of powerful persons, through [my] adverse fortune [lit. fault of fortune]- let she herself occupying the abode of Indra, or wherever staying, remove off [this] stigma, by her own nature! (34)

Oh, where now have I to go?

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[1] स्वग्निभावेन ।

चाण्डालः—(अग्रतो दर्शयित्वा) अले एदं दीशदि दक्खिणमशाणम् जं पेक्खिअ वज्झा झत्ति पाणाइं मुंचन्ति । पेक्ख पेक्ख ।

अद्धं कलेवलं पडिवुत्तं कड्ढन्ति दीहगोमाआ ।
अद्धं पि शूललग्गं वेशं विअ अट्टहाशश्श ॥ ३५ ॥

[अरे एतद्दृश्यते दक्षिणश्मशानम् यत्प्रेक्ष्य वध्या झटिति प्राणान्मुञ्चन्ति । पश्य पश्य । अर्धं कलेवरं प्रतिवृत्तं कर्षन्ति दीर्घगोमायवः ।
अर्धमपि शूललग्नं वेश इवाट्टहासस्य ॥]

चारुदत्तः—हा हतोऽस्मि मन्दभाग्यः । (इति सावेगमुपविशति)

शकारः—ण दाव गमिश्शम्। चालुदत्तकं वावादअन्तं दाव पेक्खामि। (परिक्रम्य दृष्ट्वा) कधं उवविश्टे [न तावद्गमिष्यामि । चारुदत्तकं व्यापाद्यमानं तावत्पश्यामि । ...कथमुपविष्टः ।]

चाण्डालः—चालुदत्ता किं भीदेशि । [चारुदत्त किं भीतोऽसि ।]

चारुदत्तः—(सहसोत्थाय) मूर्ख । (न भीतो मरणादस्मि केवलं दूषितं यशः (१०।२७) इत्यादि पुनः पठति)

Cāṇḍāla :—(*Pointing out in front*) Oh, here is seen the southern cemetery, on seeing which, the condemned persons straightaway abandon life ! See, see—

The jackals [with their bodies] stretched out, are dragging the half [lower portion of the] corpse hanging down, and the [other] half too is sticking to the stake, like the dress [or, mask] of loud [or, grinning] laughter [of Death]. (35)

Cārudatta :—Ha ! I am undone, luckless [that I am]. [*Sits down in a flurry*

Sakāra :—I shall not go for the present. I shall just see Cārudatta [actually] being killed. (*Walking about, seeing*) What ! He has sat down !

Cāṇḍāla :—Cārudatta, are you afraid ?

Cārudatta :—(*Suddenly getting up*) Fool !

[*Repeats again* ' *I am not afraid of death, only* [*my*] *fame has been contaminated* ' *etc. X. 27*

चाण्डालः—अज्जचालुदत्त गणअदले पडिवशन्ता चन्दशुज्जा वि विपत्तिं लहन्ति । किं उण जणा मलणभीलुआ माणवा वा । लोए कोवि उट्ठिदो पडदि कोवि पडिदोवि उट्ठेदि ।

उट्ठन्तपडन्ताह वशणपाडिआ शवश्श उण अत्थि ।
एदाइं हिअए कदुअ संधालेहि अत्ताणअम् ॥ ३६ ॥

(द्वितीयचाण्डालं प्रति) एदं चउट्ठं घोशणट्ठाणम् । ता उग्घोशम्ह :

v. imp.
imp./critical

[आर्यचारुदत्त गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्तिं लभेते । किं पुनर्जना मरणभीरुका मानवा वा । लोके कोऽप्युत्थितः पतति कोऽपि पतितोऽप्युत्तिष्ठते ।

उत्तिष्ठत्पततो वसनपातिका शवस्य पुनरस्ति ।
एतानि हृदये कृत्वा संधारयात्मानम् ॥

...एतच्चतुर्थं घोषणस्थानम् । तदुद्घोषयावः ।] (पुनस्तथैवोद्घोषयतः)

चारुदत्तः—हा प्रिये वसन्तसेने । (शशिविमलमयूख (१०।१३) इत्यादि पुनः पठति) (ततः प्रविशति ससंभ्रमा वसन्तसेना भिक्षुश्च)

भिक्षुः—हीमाणहे अट्ठाणपलिश्शन्तं शमश्शाशिअ वशन्तशेणिअं णअन्ते अणुग्गहिदम्हि पव्वज्जाए । उवाशिके कहिं तुमं णइश्शम् । [आश्चर्यम् अस्थान-परिश्रान्तां समाश्वास्य वसन्तसेनिकां नयन्ननुगृहीतोऽस्मि प्रव्रज्यया । उपासिके कुत्र त्वां नेष्यामि ।]

Cāṇḍāla :—Noble Cārudatta, even the sun and the moon residing in the sky-region, do undergo privations : what then of people [in general] or men afraid of death? In [this] world, some one [after] rising up, falls [down] ; some one although [already] fallen down, rises [again].

Of the corpse, rising up and falling, there is the process of the falling [or, throwing] away of a garment ; bearing these [things in [your] heart, sustain yourself. (36)

(*To the* Second Cāṇḍāla) This [is] the fourth proclamation-place. So, let us proclaim.

[*They proclaim again even as before*

Cārudatta :—Alas ! Beloved Vasantasenā !

[*Repeats again* ...'*pure rays of the moon*' *etc X. I. 3*

(*Then enter in excitement* Vasantasenā *and* Bhikṣu)

Bhikṣu :—O wonder ! [In having the privilege of] leading on Vasantasenā, after comforting her fatigued in a strange [or, out-of-the-way] place, I am obliged to [my] renunciation. [Buddha-] worshipper, where shall I take you ?

वसन्तसेना—अज्जचारुदत्तस्स ज्जेव गेहम्। तस्स दंसणेग मिअलाञ्छणस्स विअ कुमुदिणिं आणन्देहि मम् । [आर्यचारुदत्तस्यैव गेहम् । तस्य दर्शनेन मृगलाञ्छनस्येव कुमुदिनीमानन्दय माम् ।)

भिक्षुः—(स्वगतम्) कदलेण मग्गेण पविशामि । (विचिन्त्य) लाअमग्गेण ज्जेव पविशामि । उवाशिके एहि । इमं लाअमग्गम् । (आकर्ण्य) किं णु क्खु एशे लाअमग्गे महन्ते कलअले शुणीअदि । [कतरेण मार्गेण प्रविशामि ।...राजमार्गेणैव प्रविशामि । उपासिके एहि । अयं राजमार्गः ।...किं नु खल्वेष राजमार्गे महान्कलकलः श्रूयते ।]

वसन्तसेना—(अग्रतो निरूप्य) कधं पुरदो महाजणसमूहो। अज्ज जाणाहि दाव किं णेदं त्ति। विसमभरक्कन्ता विअ वसुंधरा एअवासोण्णदा उज्जइणी वट्टादि । [कथं पुरतो महाजनसमूहः । आर्य जानीहि तावत्किं न्विदमिति । विषमभरकान्तेव वसुंधरा एकपार्श्वोन्नतोज्जयिनी वर्तते ।]

चाण्डालः—इमं अ पच्छिमं घोशणट्ठाणम् । ता तालेध डिण्डिमम् । उग्घोशेध घोशणम् । (तथा कृत्वा) भो चालुदत्त पडिवालेहि । मा भाआहि । लहुं ज्जेव मालीअशि । [इदं च पश्चिमं घोषणस्थानम् । तत्ताडयत डिण्डिमम् । उद्घोषयत घोषणाम् । ...भोः चारुदत्त प्रतिपालय । मा भैः । शीघ्रमेव मार्यसे ।]

चारुदत्तः—भगवत्यो देवताः ।

Vasantasenā :—To the noble Cārudatta's house itself. Delight me with his sight, like the night-lotus [with that] of the moon [having the hare for his mark].

Bhikṣu :—(*To himself*) By what route shall I enter [the city]? (*Thinking*) I shall enter by the king's highway itself. [Buddha-] worshipper, come on. Here [is] the king's highway. (*Listening*) How possibly is being indeed heard this big confused noise on the king's highway ?

Vasantasenā :—(*Observing in front*) What ! A huge concourse of people, in front ! Noble one, just find out what possibly it [is]. Ujjayinī is [as though] raised up on one side, the earth being as though packed up with an uneven load !

Cāṇḍāla :—And this [is] the last proclamation-place. So, beat the drum ; proclaim the proclamation. (*Doing accordingly*) O Cārudatta, [just] wait ; do not be afraid. You would be killed in the shortest time !

Cārudatta :—Holy deities !

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१ एकवासान्नतो ।

भिक्षुः—(श्रुत्वा ससंभ्रमम्) उवाशिके तुमं किल चालुदत्तेण मालिदाशि त्ति चालुदत्तो मालिदुं णीअदि। [उपासिके त्वं किल चारुदत्तेन मारितासीति चारुदत्तो मारयितुं नीयते ।]

वसन्तसेना—(ससंभ्रमम्) हद्धी हद्धी कधं मम मन्दभाईणीए कीदे अज्जचारुदत्तो वावादीअदि। भो तुरिदं तुरिदं आदेसेहि मग्गम्। [हा धिक् हा धिक् कथं मम मन्दभागिन्याः कृत आर्यचारुदत्तो व्यापाद्यते। भोः त्वरितं त्वरितमादेशय मार्गम् ।]

भिक्षुः—तुवलदु तुवलदु बुद्धोवाशिआ अज्जचालुदत्तं जीअन्तं शमश्शाशिदुम् । अज्जा अन्तलं अन्तलं देध। [त्वरतां त्वरतां बुद्धोपासिकार्यचारुदत्तं जीवन्तं समाश्वासयितुम् । आर्याः अन्तरमन्तरं दत्त ।]

वसन्तसेना—अन्तरं अन्तरम्।[अन्तरमन्तरम् ।]

चाण्डालः—अज्जचालुदत्त शामिणिओओ अवलज्झादि । ता शुमलेहि जं शुमलिदव्वम्। [आर्यचारुदत्त स्वामिनियोगोऽपराध्यति । तत्स्मर यत्स्मर्तव्यम् ।]

चारुदत्तः—किं बहुना। (प्रभवति (१०।२४) इत्यादि श्लोकं पठति)

चाण्डालः—(खड्गमाकृष्य) अज्जचालुदत्त उत्ताणे भविअ शमं चिट्ठ। एक्कपहालेण मालिअ तुमं शग्गं णेम्ह। [आर्यचारुदत्त उत्तानो भूत्वा समं तिष्ठ। एकप्रहारेण मारयित्वा त्वां स्वर्गं नयावः ५] (चारुदत्तस्तथा तिष्ठति)

Bhikṣu :—(*Hearing, in excitement*) [Buddha-]worshipper here is Cārudatta being led for being killed, on the ground (*iti*) that you indeed were killed by Cārudatta !

Vasantasenā :—(*In a flurry*) Ah, fie ! Ah, fie ! What, is the noble Cārudatta being destroyed on account of me, the luckless one ! Oh, direct me the way very quickly !

Bhikṣu :—Hurry up, hurry up, [Buddha-]worshipper to comfort the noble Cārudatta [while still] alive ! Gentlemen, make way, [make] way.

Vasantasenā :—[Make] way, way.

Cāṇḍāla :—Noble Cārudatta, the master's order is at fault here. So, remember what should be remembered [at such a time].

Cārudatta :—What [is the use of saying] a good deal ?

[*Repeats the verse* ' *If* [*my*] *piety has* [*any*] *power* ' *etc. X. 34*

Cāṇḍāla :—(*Drawing out his sword*) Noble Cārudatta, lying flat, remain steady [or, straight.]. We shall despatch you to heaven, killing you with [only] one stroke !

[**Cārudatta** *remains in that state*

चाण्डालः—(प्रहर्तुमीहते । खड्गपतनं हस्तादभिनयन्) ही कधम् ।

आअड्ढिदे शलोशं मुट्ठीए मुट्ठिणा गहीदे वि ।
धलणीए कीश पडिदे दालुणके अशणिशंणिहे खग्गे ॥ ३७ ॥

जधा एदं शंवुत्तम् तधा तक्केमि ण विवज्जादि अज्जचालुदत्ते त्ति । भअवदि
शज्झवाशिणि पशीद पशीद । अवि णाम चालुदत्तश्श मोक्खे भवे । तदो अणु-
गहिदं तुए चाण्डालउलं भवे । [ही कथम् ३

आकृष्टः सरोषं मुष्टौ मुष्टिना गृहीतोऽपि ।
धरण्यां किमर्थं पतितो दारुणकोऽशनिसंनिभः खड्गः ॥

यथैतत्संवृत्तम् तथा तर्कयामि न विपद्यत आर्यचारुदत्त इति । भगवति सह्यवासिनि ६
प्रसीद प्रसीद । अपि नाम चारुदत्तस्य मोक्षो भवेत् तदानुगृहीतं त्वया चाण्डालकुलं
भवेत् ।] ९

अपरः—जधाणत्तं अणुचिट्ठम्ह । [यथाज्ञप्तमनुतिष्ठावः ।]

प्रथमः—भोदु । एव्वं कलेम्ह । [भवतु । एवं कुर्वः ।]

(इत्युभौ चारुदत्तं शूले समारोपयितुमिच्छतः) १२

चारुदत्तः प्रभवति (१०।३४) इत्यादि पुनः पठति)

भिक्षुर्वसन्तसेना च—(दृष्ट्वा) अज्जा मा दाव मा दाव । अज्जा एसा
अहं मन्दभाइणी जाए कारणादो एसो वावादीअदि । [आर्याः मा तावन्मा तावत् । १५
आर्याः एषाहं मन्दभागिनी यस्याः कारणादेष व्यापाद्यते ।]

Cāṇḍāla :—(*Is about to strike ; gesticulating the falling of the sword from his hand*) Ha ! How !

Dragged out with vehemence by the fist and although held
fast by the fist,—for what purpose has fallen down on the ground
the sword, terrible and resembling the thunder-bolt ! (37)

Whereas this has [however] happened, I infer that the
noble Cārudatta would [or, can] not be killed. [O] holy
[goddess Durgā] having the Sahya [mountain] as [your] abode !
Be pleased, be pleased. If indeed there would occur the release
of Cārudatta, then [the whole] Cāṇḍāla race would be blessed
by you !

Second :—Let us do as ordered.

First :—All right. Let us do so.

[*Both are about to fix* Cārudatta *on the stake* ; Cārudatta *repeats again* ' *If* [*my*] *piety has* [*any*] *power* ' *etc.* X. 34

Bhikṣu and Vasantasenā :—(*Seeing*) Gentlemen, not thus, not thus. Gentlemen, here I [am], the unfortunate one, on whose account this one is being killed !

चाण्डालः—(दृष्ट्वा)

का उण तुलिदं एशा अंशपडन्तेण चिउलभालेण ।
मा मेत्ति वाहलन्ती उद्विदहत्था इदो एदि ॥ ३८ ॥
[का पुनस्त्वरितमेषांसपतता चिकुरभारेण ।
मा मेति व्याहरन्त्युत्थितहस्तेत एति ॥]

वसन्तसेना—अज्जचारुदत्त किं ण्णेदम् । [आर्यचारुदत्त किं न्विदम् ।] (इत्युरसि पतति)

भिक्षुः—अज्जचालुदत्त किं ण्णेदम् । [आर्यचारुदत्त किं न्विदम् ।] (इति पादयोः पतति)

चाण्डालः—(सभयमपसृत्य) कथम् वशन्तशेणा । णं क्खु अम्हेहिं शाहू ण वावादिवे । [कथम् वसन्तसेना । ननु खल्वस्माभिः साधुर्न व्यापादितः ।]

भिक्षुः—(उत्थाय) अले जीवदि चालुदत्ते । [अरे जीवति चारुदत्तः ।]

चाण्डालः—जीवदि वश्शशदम् । [जीवति वर्षशतम् ।]

वसन्तसेना—(सहर्षम्) पच्चुज्जीविदम्हि । [प्रत्युज्जीवितास्मि ।]

चाण्डालः—ता जाव एदं वुत्तं राइण्णो जण्णवाडगदश्श णिवेदेम्ह । [तद्यावदेतद्वृत्तं राज्ञो यज्ञवाटगतस्य निवेदयावः ।] (इति निष्क्रामतः)

Cāṇḍāla :—(*Seeing*)

Who is this one again, coming here hastily, with [her] mass of curly hair falling over [her] shoulders, saying ' Stop, stop [lit. no, no]' with [her] hand raised up ? (38)

Vasantasenā :—Noble Cārudatta ! What indeed [or, possibly is] this ! [*Falls on his bosom*

Bhikṣu :—Noble Cārudatta ! What indeed [or, possibly is] this ! [*Falls at his feet*

Cāṇḍāla :—(*Moving back in alarm*) What ? Vasantasenā ! Surely indeed [it was a very lucky thing that this] good man was not killed by us !

Bhikṣu :—(*Getting up*) Oh, is Cārudatta alive ?

Cāṇḍāla :—He lives a hundred years !

Vasantasenā :—(*With joy*) I have been brought back to life [by this news] !

Cāṇḍāla :—So, now, let us report this state of things to th King gone to the sacrificial court. [*Start to go away*

शकारः—(वसन्तसेनां दृष्ट्वा सत्रासम्) हीमादिके। केण गब्भदाशी जीवाविदा। उक्कन्ताइं मे पाणाइं। भोदु। पलाइश्शम्। [आश्चर्यम्। केन गर्भदासी जीवनं प्रापिता। उत्क्रान्ता मे प्राणाः। भवतु। पलायिष्ये।] (इति पलायते)

चाण्डालः—(उपसृत्य) अले णं अम्हाणं ईदिशी लाआणत्ती—जेण शा वावादिदा तं मालेध त्ति। ता लट्ठिअशालअं जेव अण्णेशम्ह। [अरे नन्वावयोरीदृशी राजाज्ञप्तिः—येन सा व्यापादिता तं मारयतमिति। तद्राष्ट्रियश्यालमेवान्विष्यावः।] (इति निष्क्रान्तौ)

चारुदत्तः—(सविस्मयम्)

केयमभ्युद्यते शस्त्रे मृत्युवक्त्रगते मयि।
अनावृष्टिहते सस्ये द्रोण[1]वृष्टिरिवागता ॥ ३९ ॥

(अवलोक्य च)

वसन्तसेना किमियं द्वितीया समागता सैव दिवः किमित्थम्।
भ्रान्तं मनः पश्यति वा ममैनां वसन्तसेना न मृताथ सैव ॥ ४० ॥

अथवा

किं नु स्वर्गात्पुनः प्राप्ता मम जीवातुकाम्यया।
तस्या रूपानुरूपेण किमुतान्येयमागता ॥ ४१ ॥

Śakāra:—(*Seeing* Vasantasenā, *in alarm*) Oh! By whom was this slave-by-birth restored to life! My life is [now] finished [lit. has departed]. Well, I shall run away! [*Runs away*

Cāṇḍāla :—(*Approaching*) Oh, surely, such [was] the king's order to us—'Kill him by whom she was destroyed.' So, let us make a search for the king's brother-in-law himself. [*Exeunt*

Cārudatta :—(*In wonder*)

Who is this one come, when the weapon was lifted up against me gone into the mouth [or, jaws] of Death, like a shower from the Droṇa [cloud] on the crop withered [lit. struck down] owing to drought? (39)

(*And beholding*)

[Is] this one a second Vasantasenā? [Or, is she] the same come back, thus from heaven? Or, my wandering mind is seeing this one [not in reality]? [Or] Vasantasenā [was] not dead, and she [is] the same! (40)

Or rather,

[Is it] indeed that she has come again from heaven, with a desire to revive me? Or, is she some other [woman] come, with a form resembling her form! (41)

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[1] सम्यग्वृष्टि।

वसन्तसेना— (सास्रमुत्थाय पादयोर्निपत्य) अज्जचालुदत्त सा ज्जेव अहं पावा जाए कारणादो इअं तुए असरिसी अवत्था पाविदा। [आर्यचारुदत्त सैवाहं पापा यस्याः कारणादियं त्वयासदृश्यवस्था प्राप्ता।]

(नेपथ्ये) अच्चरिअं अच्चरिअम्। जीवादि वसन्तसेणा। [आश्चर्यमाश्चर्यम्। जीवति वसन्तसेना।]

(इति सर्वे पठन्ति)

चारुदत्तः—(आकर्ण्य सहसोत्थाय स्पर्शसुखमभिनीय निमीलिताक्ष एव हर्षगद्गदाक्षरम्) प्रिये वसन्तसेना त्वम्।

वसन्तसेना—सा ज्जेवाहं मन्दभाआ। [सैवाहं मन्दभाग्या।]

चारुदत्तः—(निरूप्य सहर्षम्) कथं वसन्तसेनैव। (सानन्दम्)

कुतो बाष्पाम्बुधाराभिः स्नपयन्ती पयोधरौ।
मयि मृत्युवशं प्राप्ते विद्येव समुपागता ॥ ४२ ॥

प्रिये वसन्तसेने

त्वदर्थमेतद्विनिपात्यमानं देहं त्वयैव प्रतिमोचितं मे।
अहो प्रभावः प्रियसंगमस्य मृतोऽपि को नाम पुनर्ध्रियेत ॥ ४३ ॥

Vasantasenā :—(*Rising up, with tears, falling at his feet*) Noble Cārudatta, I [am] the same sinful [wretch], on whose account this unworthy condition was attained by you!

(*Behind the curtain*) Wonder! Wonder! Vasantasenā lives.

[*All repeat thus*

Cārudatta :—(*Listening, getting up suddenly, gesticulating pleasure at* Vasantasenā's *touch, with eyes still closed, uttering words choked with joy*) Beloved, [are] you [really] Vasantasenā?

Vasantasenā :—I [am] the very same luckless one!

Cārudatta :—(*Scrutinising, with joy*) How! Vasantasenā herself! (*With delight*)

Bathing [your] breasts with showers of water of tears, whence have you come like [the life-restoring] Vidyā [science], when I had gone under the control of Death! (42)

Beloved Vasantasenā!

This body of mine, while being destroyed on your account, has been released by you yourself! Oh, the [wonderful] power of union with [one's] beloved person! Who, even though dead, could indeed be brought back to life? (43)

अपि च । प्रिये पश्य

रक्तं तदेव वरवस्त्रमियं च माला
कान्तागमेन हि वरस्य यथा विभाति ।
एते च वध्यपटहध्वनयस्तथैव
जाता विवाहपटहध्वनिभिः समानाः ॥ ४४ ॥

वसन्तसेना—अदिदक्खिणदाए किं ण्णेदं ववसिदं अज्जेण। [अतिदक्षिणतया किं न्विदं व्यवसितमार्येण ।]

चारुदत्तः—प्रिये त्वं किल मया हतेति ३

पूर्वानुबद्धवैरेण शत्रुणा प्रभविष्णुना ।
नरके पतता तेन मनागस्मि निपातितः ॥ ४५ ॥

वसन्तसेना—(कर्णौ पिधाय) सन्तं पावम् । तेण म्हि राअसालेण वावादिदा । [शान्तं पापम् । तेनास्मि राजश्यालेन व्यापादिता ।]

चारुदत्तः—(भिक्षुं दृष्ट्वा) अयमपि कः । ३

वसन्तसेना—तेण अणज्जेण वावादिदा । एदिणा अज्जेण जीवाविदम्हि । [तेनानार्येण व्यापादिता । एतेनार्येण जीवं पापितास्मि ।]

चारुदत्तः—कस्त्वमकारणबन्धुः । ६

And further, beloved, see—

That same red [garment] [is] the bride-groom's garment, and this garland appears like [that intended] for a bride-groom by the arrival of [you, my] beloved; and these sounds of the drum at the execution of the condemned person have become similarly equal to the sounds of the marriage-drums ! (44)

Vasantasenā :—What [or, why] indeed was this attempted by the noble one, owing to an extremely generous nature ?

Cārudatta :—Beloved, saying (*iti*) that you indeed were killed by me,

by that antagonist [of mine], who had been on inimical terms with me before, [and] powerful, falling into hell [himself], was I almost (*manāk*) destroyed? (45)

Vasantasenā :—(*Closing her ears*) God forbid [or, let evil be averted] ! By that king's brother-in-law was I killed !

Cārudatta :—(*Seeing* Bhikṣu) Who [is] this one again ?

Vasantasenā:—By that dishonourable [or, wicked] man was I killed ; by this gentleman was I restored to life.

Cārudatta :—Who [are] you, [our] disinterested friend [or, relative] ?

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१ पततानेन ।

भिक्षुः—ण पच्चभिजाणादि मं अज्जो । अहं शे अज्जश्श चलणशंवाहचिन्तए शंवाहके णाम । जूदिअलेहिं गहिदे एदाए उवाशिकाए अज्जश्श केलके त्ति अलंकालपणणिक्कीदे म्हि । तेण अ जूदणिव्वेदेण शक्कशमणके शंवुत्तेम्हि । एशावि अज्जा पवहणविपज्जाशेण पुप्फकलण्डअजिण्णुज्जाणं गदा । तेण अ अणज्जेण ण मं बहु मण्णेशि त्ति बाहुपाशबलक्कालेण मालिदा । मए दिट्ठा । [न प्रत्यभिजानाति मामार्यः । अहं स आर्यस्य चरणसंवाहचिन्तकः संवाहको नाम । द्यूतकैर्गृहीत एतयोपासिकयार्यस्यात्मीय इत्यलंकारपणनिष्क्रीतोऽस्मि । तेन च द्यूतनिर्वेदेन शाक्यश्रमणकः संवृत्तोऽस्मि । एषाप्यार्या प्रवहणविपर्यासेन पुष्पकरण्डकजीर्णोद्यानं गता । तेन चानार्येण न मां बहु मन्यस इति बाहुपाशबलात्कारेण मारिता । मया दृष्टा ।]

(नेपथ्ये कलकलः) जयति वृषभकेतुर्दक्षयज्ञस्य हन्ता
तदनु जयति भेत्ता षण्मुखः क्रौञ्चशत्रुः ।
तदनु जयति कृत्स्नां शुभ्रकैलासकेतुं
विनिहतवरवैरी चार्यको गां विशालाम् ॥ ४६ ॥

Bhikṣu :—Does not the noble one recognise me? I [am] that professional shampooer of the feet of the noble one, by name Saṁvāhaka. Captured [or, detained] by the gamblers, I was released on payment of a ransom by this [Buddha-] worshipper [simply] because I belonged to [you] the noble one. And owing to that disgust with gambling, I became a Buddhist monk. This lady also, owing to the interchange of cars, had gone to the Puṣpakaraṇḍaka old garden. And [there] by that wicked man was [she] struck down by force with the noose of [his] arms, on the ground that she did not think highly of him. [There] I saw her.

[*A confused noise behind the curtain*

Victorious is the destroyer of the sacrifice of Dakṣa, Śiva [having the bull as his emblem]! After him, victorious is the six-mouthed [Kārtikeya], the enemy of the Krauñca [mountain] [and its] piercer! And after him Āryaka, who has killed [his] powerful enemy, has conquered the whole expansive earth, with the white Kailāsa [mountain] as [its] banner! (46)

(प्रविश्य सहसा) शर्विलकः–हत्वा तं कुनृपमहं हि पालकं भो-
स्तद्राज्ये द्रुतमभिषिच्य चार्यकं तम्।
तस्याज्ञां शिरसि निधाय शेषभूतां
मोक्ष्येऽहं व्यसनगतं च चारुदत्तम् ॥ ४७ ॥

हत्वा रिपुं तं बलमन्त्रिहीनं[1] पौरान्समाश्वास्य पुनः प्रकर्षात्।
प्राप्तं समग्रं वसुधाधिराज्यं राज्यं बलारेरिव[2] शत्रुराज्यम् ॥ ४८ ॥

(अग्रतो निरूप्य) भवतु। अत्र तेन भवितव्यम् यत्रायं जनपदसमवायः। अपि नामायमारम्भः क्षितिपतेरार्यकस्यार्यचारुदत्तस्य जीवितेन सफलः स्यात्। (त्वरिततरमुपसृत्य) अपयात जाल्माः। (दृष्ट्वा। सहर्षम्) अपि ध्रियते चारुदत्तः सह वसन्तसेनया। संपूर्णाः खल्वस्मत्स्वामिनो मनोरथाः।

दिष्ट्या भो व्यसनमहार्णवादपारा-
दुत्तीर्णं गुणभृतया सुशीलवत्या।

[*Entering suddenly*) **Śarvilaka** :—

Having killed that bad king Pālaka, Oh [people], and having hastily installed Āryaka as king on his kingdom, [and] having received on the head his orders, like a garland taken off from an idol, as a gift, I shall be again releasing Cārudatta beset with disaster. (47)

Having killed that enemy lacking in army and ministers, having again inspired confidence in the citizens to a high degree, [by us] has been secured the whole of the enemy's kingdom, with the over-lordship of the earth, like the kingdom of Indra [the enemy of Bala]! (48)

(*Observing in front*) Well. He must be here, where is this [vast] concourse of people. Would this undertaking of king Āryaka be indeed fruitful by [saving] the life of the noble Cārudatta! (*Proceeding very hastily*) Get away, [you] thoughtless people. (*Seeing, with joy*) Is Cārudatta alive, along with Vasantasenā? The desires of our master are indeed fully satisfied!

Oh, luckily I am seeing after a long time [Cārudatta] like the moon freed from eclipse and rich in moon-light, emerging out of the vast boundless ocean of calamity, by [the help of

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१ बलमन्त्र। २ सुरारे।

नावेव प्रियतमया चिरान्निरीक्षे
ज्योत्स्नाढ्यं शशिनमिवोपरागमुक्तम् ॥ ४९ ॥

तत्कृतमहापातकः कथमिवैनमुपसर्पामि । अथवा सर्वत्रार्जवं शोभते । (उपसृत्य बद्धाञ्जलिः प्रकाशम्) आर्यचारुदत्त ।

3 **चारुदत्तः**—ननु को भवान् ।

शर्विलकः—येन ते भवनं भित्त्वा न्यासापहरणं कृतम् ।
सोऽहं कृतमहापापस्त्वामेव शरणं गतः ॥ ५० ॥

चारुदत्तः—सखे मैवम् । त्वयासौ प्रणयः कृतः । (इति कण्ठे गृह्णाति)

शर्विलकः—अन्यच्च आर्यकेणार्यवृत्तेन कुलं मानं च रक्षता ।
पशुवद्यज्ञवाटस्थो दुरात्मा पालको हतः ॥२१॥

चारुदत्तः—किम् ।

शर्विलकः—त्वद्यानं यः समारुह्य गतस्त्वां शरणं पुरा ।
पशुवद्वितते यज्ञे हतस्तेनाद्य पालकः ॥ ५२ ॥

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his] beloved endowed with virtues and possessed of very noble character, as by a boat held fast by ropes and of good build. (49)

Then, how possibly shall I, who have committed a great sin, approach him ? Or, straight-forwardness appears to advantage everywhere. (*Approaching with folded hands, aloud*) Noble Cārudatta !

Cārudatta :—I say, who [are] you ?

Śarvilaka :—

By whom was stolen the deposit, after breaking through your house—that [same] I, who have committed a great sin, have come to you yourself, for protection. (50)

Cārudatta :—Friend, not so. That was [an act of] kindness done by you. [*Embraces him*

Śarvilaka :—And further,

By Āryaka of honourable conduct, preserving [his] family [honour] and self-respect, was killed the villain Pālaka occupying the sacrificial court, like the victim-animal [in the sacrifice] ! (51)

Cārudatta :—What ?

Śarvilaka :—

He who formerly, having mounted your car, approached you for protection,—by him was killed to-day, Pālaka, like the victim-animal [in the sacrifice], while a sacrifice was being performed. (52)

चारुदत्तः—शर्विलक योऽसौ पालकेन घोषादानीय निष्कारणं कूटागारे बद्ध आर्यकनामा त्वया मोचितः ।

शर्विलकः—यथाह तत्रभवान् ।

चारुदत्तः—प्रियं नः प्रियम् ।

शर्विलकः—प्रतिष्ठितमात्रेण तव सुहृदार्यकेणोज्जयिन्यां वेणातटे कुशावत्यां राज्यमतिसृष्टम् । तत्प्रतिमान्यतां प्रथमः सुहृत्प्रणयः । (परिवृत्य) अरे रे आनीयतामयं पापो राष्ट्रियशठः ।

(नेपथ्ये) यथाज्ञापयति शर्विलकः ।

शर्विलकः—आर्य नन्वयमार्यको राजा विज्ञापयति—इदं मया युष्मद्गुणोपार्जितं राज्यम् । तदुपयुज्यताम् ।

चारुदत्तः—अस्मद्गुणोपार्जितं राज्यम् ।

(नेपथ्ये) अरे रे राष्ट्रियश्यालक एह्येहि । स्वस्याविनयस्य फलमनुभव ।

(ततः प्रविशति पुरुषैराधिष्ठितः पश्चाद्बाहुबद्धः शकारः)

Cārudatta :—Śarvilaka, the same who was bound down in a secret dungeon without any cause by Pālaka, after being brought from the hamlet, by name Āryaka [and] released by you [afterwards]?

Śarvilaka :—As your honour says.

Cārudatta :—Very agreeable to us, very agreeable.

Śarvilaka :—By your friend Āryaka, the moment he was established, has been presented [to you] the kingdom of Kuśāvatī on the banks of the Veṇā, in [the province of] Ujjayinī. So, let [this] first request of [your] friend be honoured [by acceptance]. (*Turning round*) Oh, you ! Let this sinful rascal, the king's brother-in-law be brought [here].

(*Behind the curtain*) As Śarvilaka commands.

Śarvilaka :—Sir, I say, here requests [you] King Āryaka—' This kingdom was secured by me through your virtues. So, let it be enjoyed [by you].'

Cārudatta :—Kingdom secured through our virtues !

(*Behind the curtain*) O you king's brother-in-law, come, come. Experience the fruit of your roguery.

(*Then enter* Śakāra *escorted by the guards, with hands tied on the back*)

शकारः—हीमादिके

एव्वं दूलमदिक्कन्ते उद्दामे विअ गद्दहे ।
आणीदे क्खु हगे वद्धे कुडे अण्णे व्व दुक्कले ॥ ५३ ॥

(दिशोऽवलोक्य) शमन्तदो उवट्ठिदे एशे लश्टिअबन्धे । ता कं दाणिं अशलणे शलणं वज्जामि । (विचिन्त्य) भोदु । तं ज्जेव अब्भुववण्णशलणवच्छलं गच्छामि । (इत्युपसृत्य) अज्जचालुदत्त पलित्ताआहि पलित्ताआहि । [आश्चर्यम्

एवं दूरमतिक्रान्त उद्दाम इव गर्दभः ।
आनीतः खल्वहं बद्धः कुक्कुरोऽन्य इव दुष्करः ॥

...समन्तत उपस्थित एष राष्ट्रियबन्धः। तत्कमिदानीमशरणः शरणं व्रजामि।...भवतु। तमेवाभ्युपपन्नशरणवत्सलं गच्छामि । ...आर्यचारुदत्त परित्रायस्व परित्रायस्व ।]

(इति पादयोः पतति)

(नेपथ्ये) अज्जचालुदत्त मुञ्च मुञ्च । वावादेम्ह एदम् । [आर्यचारुदत्त मुच्च मुञ्च । व्या[1]पादयामैतम् ।]

शकारः—(चारुदत्तं प्रति) भो अशलणशलणे पलित्ताआहि । [भो अशरणशरण परित्रायस्व ।]

चारुदत्तः—(सानुकम्पम्) अहह अभयमभयं शरणागतस्य ।

Śakāra :—Oh wonder !

[Although] gone so far away, like a donkey unrestrained, have I been indeed brought [back here] bound, like another ill-mannered [or, rabid] dog. (53)

(*Looking to the quarters*) Here on all sides, is the hemming in of the king's brother-in-law ! So, whom now shall I, helpless [that I am], approach for protection ? (*Thinking*) All right ; I shall go right to him [who is] affectionate towards those who approach [him] for protection. (*Approaching*) Noble Cārudatta, help, help. [*Falls at his feet*

(*Behind the curtain*) Noble Cārudatta, leave [him], leave. Let us kill him.

Śakāra :—(*To* Cārudatta) O [you] shelter for the shelterless ! Save [me].

Cārudatta :—(*Compassionately*) Alas ! Freedom from fear, freedom from fear to [you] who have approached for protection [I promise].

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[1] ...यामैनम ।

शर्विलकः—(सावेगम्) आः अपनीयतामयं चारुदत्तपार्श्वात् । (चारु-
दत्तं प्रति) ननूच्यतां किमस्य पापस्यानुष्ठीयतामिति । १५

आकर्षन्तु सुबद्धैनं श्वभिः संखाद्यतामथ ।
शूले वा तिष्ठतामेष[1] पाट्यतां क्रकचेन वा ॥ ५४ ॥

चारुदत्तः—किमहं यद्ब्रवीमि तत्क्रियते ।

शर्विलकः—कोऽत्र संदेहः ।

शकारः—भट्टालआ चालुदत्त शलणागदे म्हि । ता पलित्ताआहि ३
पलित्ताआहि । जं तुए शलिशं तं कलेहि । पुणो ण ईदिशं कलिश्शम् । [भट्टा-
रक चारुदत्त शरणागतोऽस्मि । तत्परित्रायस्व परित्रायस्व । यत्तव सदृशं तत्कुरु
पुनर्नेदृशं करिष्यामि ।] ६

(नेपथ्ये) पौराः वावादेध । किंणिमित्तं पादकी जीवावीअदि । [पौराः
व्यापादयत । किंनिमित्तं पातकी जीव्यते ।]

(वसन्तसेना वध्यमालां चारुदत्तस्य कण्ठादपनीय शकारस्योपरि क्षिपति) ९

शकारः—गब्भदाशीधीए पशीद पशीद । ण उण मालइश्शम् । ता पलि-
त्ताआहि । [गर्भदासीपुत्रि प्रसीद प्रसीद । न पुनर्मारयिष्यामि । तत्परित्रायस्व ।]

Śarvilaka :—(*Vehemently*) Oh ! Let him be removed from near Cārudatta. (*To* Cārudatta) I say, please tell,—what should be done with this sinner ?

Should they drag him away, after being tightly bound ?
And should [he] be devoured by the dogs ? Or, should [he] stay
on the stake [impaled] ? Or, should [he] be sawed down with
a saw ? (54)

Cārudatta :—Would what I say be done ?

Śarvilaka :—What doubt, here ?

Śakāra :—Master, Cārudatta ! I have approached [you] for protection. So, save [me], save. Do what becomes you. I shall not act in such a way again.

(*Behind the curtain*) Citizens, kill [or, lynch him]. What for is the criminal to live ?

[Vasantasenā, *removing the garland, the emblem of the condemned person, from* Cārudatta's *neck, throws it on* Śakāra.

Śakāra :—[O] daughter of the slave-by-birth, be pleased, be pleased. I shall not again kill [you]. So, save [me].

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[1] भियता ।

शर्विलकः—अरे रे अपनयत । आर्यचारुदत्त आज्ञाप्यताम्—किमस्य पापस्यानुष्ठीयताम् ।]

चारुदत्तः—किमहं यद्ब्रवीमि तत्क्रियते ।

शर्विलकः—कोऽत्र संदेहः ।

चारुदत्तः—सत्यम् ।

शर्विलकः—सत्यम् ।

चारुदत्तः—यद्येवं शीघ्रमयं

शर्विलकः—किं हन्यताम् ।

चारुदत्तः—नहि नहि । मुच्यताम् ।

शर्विलकः—किमर्थम् ।

चारुदत्तः—शत्रुः कृतापराधः शरणमुपेत्य पादयोः पतितः ।
शस्त्रेण न हन्तव्यः

शर्विलकः—एवम् । तर्हि श्वभिः खाद्यताम् ।

चारुदत्तः—नहि ।
उपकारहतस्तु कर्तव्यः ॥ ५५ ॥

शर्विलकः—अहो आश्चर्यम् । किं करोमि । वदत्वार्यः ।

Śarvilaka :—O you, remove [him]. Noble Cārudatta, please order—what should be done with this sinner ?

Cārudatta :—Would what I say be done ?

Śarvilaka :—What doubt, here ?

Cārudatta :—True ?

Śarvilaka :—True.

Cārudatta :—If so, quickly [let] this one

Śarvilaka :—What, be killed ?

Cārudatta :—No, not at all—be released !

Śarvilaka :—What for ?

Cārudatta :—

An enemy [although] committing an offence, fallen on the feet, having sought protection, should not be killed with a weapon,

Śarvilaka :—All right ; then-let [him] be devoured by dogs ?

Cārudatta :—Not indeed,—
should be made one killed by obligations ! (55)

Śarvilaka :—Oh, wonder ! What shall I do ? Let the noble one speak out.

चारुदत्तः—तन्मुच्यताम् ।

शर्विलकः—मुक्तः ।

शकारः—हीमादिके । पच्चुज्जीविदे म्हि । [आश्चर्यम् । प्रत्युज्जीवितोऽस्मि ।]
(इति पुरुषैः सह निष्क्रान्तः) (नेपथ्ये कलकलः)

(पुनर्नेपथ्ये)एसा अज्जचालुदत्तस्स वहुआ अज्जा धूदा पदे वसणञ्चले विलग्गन्तं दारअं आक्खिवन्ती वाप्फभरिदणअणेहिं जणेहिं णिवारिज्जमाणा पज्जलिदे पावए पविसदि । [एषार्यचारुदत्तस्य वधूरार्या धूता पदे वसनाञ्चले विलगन्तं दारकमाक्षिपन्ती बाष्पभरितनयनैर्जनैर्निवार्यमाणा प्रज्वलिते पावके प्रविशति ।]

शर्विलकः—(आकर्ण्य नेपथ्याभिमुखमवलोक्य) कथं चन्दनकः । चन्दनक किमेतत् ।

चन्दनकः—(प्रविश्य) किं ण पेक्खदि अज्जो । महाराअप्पासादं दक्खिणेण महन्तो जणसंमद्दो वट्टदि । (एसा इत्यादि पुनः पठति) कधिदं अ मए तीए जधा— अज्जे मा साहसं करेहि । जीवदि अज्जचारुदत्तो त्ति । परं तु दुक्खवावुडदाए को सुणेदि को पत्तिआएदि । [किं न पश्यत्यार्यः । महाराजप्रासादं दक्षिणेन महाञ्जनसंमर्दो वर्तते । ...कथितं च मया तस्यै यथा—आर्ये मा साहसं कुरुष्व । जीवत्यार्यचारुदत्तः इति । परं तु दुःखव्यापृततया कः शृणोति कः प्रत्ययते ।]

Cārudatta :—So, let [him] be set free.

Śarvilaka :—[He is] freed.

Śakāra :—Wonderful ! I have been restored to life !

[*Exit with the guards*

[*A confused noise behind the curtain*

(*Again, behind the curtain*) Here is the noble Dhūtā, wife of the noble Cārudatta, pulling away the son clinging to [her] feet [and] the hem of [her] garment, entering into the blazing fire [though] being warded off by people with [their] eyes filled with tears !

Śarvilaka :—(*Listening, looking towards the curtain*) How ! Candanaka [has come] ! Candanaka, what [is] this ?

(*Entering*) **Candanaka** :—What ! Does not the noble one see ? There is, to the south of the King's palace a huge concourse of the people. (*Repeats* ' *Here* ' *etc. again*). And I [actually] told her thus—' Lady, do not do [this] rash deed. The noble Cārudatta does live. ' But owing to being overcome with grief, who listens, who believes ?

चारुदत्तः—(सोद्वेगम्) हा प्रिये जीवत्यपि मयि किमेतद्व्यवसितम् । (ऊर्ध्वमवलोक्य दीर्घं निःश्वस्य च)

न महीतलस्थितिसहानि भवच्चरितानि चारुचरिते यदपि ।
उचितं तथापि परलोकसुखं न पतिव्रते तव विहाय पतिम् ॥ ५६ ॥

(इति मोहमुपगतः)

शर्विलकः—अहो प्रमादः ।

त्वरया सर्पणं तत्र मोहमार्योऽत्र चागतः ।
हा धिक्प्रयत्नवैफल्यं दृश्यते सर्वतोमुखम् ॥ ५७ ॥

वसन्तसेना—समस्ससिदु अज्जो । तत्त गदुअ जीवावेदु अज्जाम् । १ अण्णधा अधीरत्तणेण अणत्थो संभावीअदि । [समाश्वसित्वार्यः । तत्र गत्वा जीवयत्वार्याम् । अन्यथाधीरत्वेनानर्थः संभाव्यते ।]

चारुदत्तः—(समाश्वस्य सहसोत्थाय) हा प्रिये कासि । देहि मे प्रतिवचनम् ।

Cārudatta :—(*Despondently*) Alas ! Beloved ! Even though I am alive, what is this determined upon [by you] ? (*Looking upwards, and sighing heavily*)

Even though your doings, [O you] of charming [or, noble] behaviour, are not worthy of association [that is, are too noble to be associated] with [lit. stay on] the earth-region, still, enjoyment in the other world [that is, heaven], [O] chaste one, [is] not proper on your part, leaving [your] husband [on the earth] ! (56)

[*Faints away*

Śarvilaka :—Oh, the disaster !

Proceeding there hastily [is absolutely necessary] ; here has the noble one got into a swoon. Alas ! Fie ! Fruitlessness of efforts is [to be] seen on all sides [lit. facing everywhere] ! (57)

Vasantasenā :—Be comforted, noble one. Going there, you should make the noble lady live. Otherwise, owing to hasty action [on her part] a disaster would possibly result.

Cārudatta :—(*Recovering, getting up suddenly*) Alas ! Beloved, where are you ? Give me a reply.

चन्दनकः—इदो इदो अज्जो। [इत इत आर्यः।] (इति सर्वे परिक्रामन्ति)

(ततः प्रविशति यथानिर्दिष्टा धूता चेलाञ्चलमाकर्षन्विदूषकेणानुगम्यमानो रोहसेनो रदनिका च)

धूता—(सास्रम्) जाद मुञ्चेहि मम्। मा विग्घं करेहि। भीआमि अज्जउत्तस्य अमङ्गलाकण्णणादो। [जात मुञ्च माम्। मा विघ्नं कुरुष्व। बिभेम्यार्यपुत्रस्यामङ्गलाकर्णनात्।] (इत्युत्थायाञ्चलमाकृष्य पावकाभिमुखं परिक्रामति)

रोहसेनः—माद अज्जए पडिवालेहि मम्। तुए विणा ण सक्कुणोमि जीविदं धारेदुम्। [मातरार्ये प्रतिपालय माम्। त्वया विना न शक्नोमि जीवितं धारयितुम्।]

(इति त्वरितमुपसृत्य पुनरञ्चलं गृह्णाति)

विदूषकः—भोदीए दाव बम्हणीए भिण्णत्तणेण चिदाधिरोहणं पावं उदाहरन्ति रिसीओ।[भवत्यास्तावद्ब्राह्मण्या भिन्नत्वेन चिताधिरोहणं पापमुदाहरन्ति ऋषयः।]

धूता—वरं पावाचरणे। ण उण अज्जउत्तस्स अमङ्गलाकण्णणम्। [वरं पापाचरणम्। न पुनरार्यपुत्रस्यामङ्गलाकर्णनम्।]

शर्विलकः—(पुरोऽवलोक्य) आसन्नहुतवहार्या। तत्त्वर्यतां त्वर्यताम्।

(चारुदत्तस्त्वरितं परिक्रामति)

Candanaka :—This way, this way, sir. [*All move about*

(*Then enter* Dhūtā *as described*, Rohasena *dragging the skirts of her garment*, *being followed by* Vidūṣaka, *and* Radanikā)

Dhūtā :—(*With tears*) Darling, leave me. Do not put any obstacle [in my way]! I am afraid of hearing the inauspicious news about my Lord. [*Rising up, snatching away her skirts, moves about towards the fire*

Rohasena :—Mother, Mamma, wait for me. I can not remain alive [lit. bear life] without you. [*Approaching quickly, again holds her skarts*

Vidūṣaka :—In the case of you, a Brāhmaṇa woman, for the matter of that, the sages declare mounting the funeral fire separately [or, independently, without the husband's body] a sin.

Dhūtā :—Better committing [that] sin, but not hearing inauspicious news about my Lord!

Śarvilaka :—(*Looking in front*) The noble lady [is quite] near the fire. So, make haste, make haste!

[Cārudatta *moves about in haste*

धूता—रआणिए अवलम्ब दारअम् । जाव अहं समीहिदं करेमि । [रदनिके अवलम्बस्व दारकम् । यावदहं समीहितं करोमि ।]

चेटी—(सकरुणम्) अहं पि जधोवदेसिणीम्हि भट्टिणीए । [अहमपि यथोपदेशिन्यास्मि भट्टिन्याः ।]

धूता—(विदूषकमवलोक्य) अज्जो दाव अवलम्बेदु [आर्यस्तावदवलम्बताम् ।]

विदूषकः—(सावेगम्) समीहिदसिद्धिए पउत्तेण बम्हणो अग्गदो कादव्वो । अदो भोदीए अहं अग्गणी होमि । [समीहितसिद्ध्यै प्रवृत्तेन ब्राह्मणोऽग्रे कर्तव्यः । अतो भवत्या अहमग्रणीर्भवामि ।]

धूता—कधं पच्चादिट्ठम्हि दुवेहिं । (बालकमालिङ्ग्य) जाद तुमं ज्जेव पज्जवट्ठावेहि अत्ताणं अम्हाणं तिलोदअदाणाअ । अदिक्कन्ते किं मणोरहेहिं । (सनिःश्वासम्) ण क्खु अज्जउत्तो तुमं पज्जवट्ठाविस्सदि । [कथं प्रत्यादिष्टास्मि द्वाभ्याम् ।...जात त्वमेव पर्यवस्थापयात्मानमस्माकं तिलोदकदानाय । अतिक्रान्ते किं मनोरथैः । ...न खल्वार्यपुत्रस्त्वां पर्यवस्थापयिष्यति ।]

चारुदत्तः—(आकर्ण्य सहसोपसृत्य) अहमेव पर्यवस्थापयामि बालिशम् । (इति बालकं बाहुभ्यामुत्थाप्य वक्षसालिङ्गति)

Dhūtā :—Radanikā, take hold of the boy, while I carry out [my] desire

Ceṭī :—(*Piteously*) I too would be acting as instructed by [the actual example of my] Mistress.

Dhūtā :—(*Looking to* Vidūṣaka) May the noble one hold [or, take care of him] for the matter of that.

Vidūṣaka :—(*In a flurry*) A Brāhmaṇa should be given precedence [lit. placed at the head or in front] by one starting action for the accomplishment of the desired object. So, I shall be going ahead of you [in this matter].

Dhūtā :—How, I have been repudiated by both of them ! (*Embracing the boy*) Darling, do you alone look after yourself, for [the purpose of] offering libations of sesamum-water to us ! What [use] of [that is, entertaining] desires, when [the object has] gone beyond reach ! (*Sighing*) My Lord can not indeed look after you !

Cārudatta :—(*Listening, suddenly approaching*) I alone would be taking care of [my] naughty boy ! [*Lifting up the boy with his arms, embraces him by the bosom*

धूता—(विलोक्य) अम्हहे। अज्जउत्तस्स ज्जेव सरसंजोओ। (पुनर्निपुणं निरूप्य सहर्षम्) दिट्ठिआ अज्जउत्तो ज्जेव एसो। पिअं मे पिअम्। [आश्चर्यम्। आर्यपुत्रस्यैव स्वरसंयोगः ।...दिष्ट्यार्यपुत्र एवैषः। प्रियं मे प्रियम्।]

बालकः—(विलोक्य सहर्षम्) अम्मो। आवुको मं परिस्सजदि। (धूतां प्रति) अज्जए वड्ढीआसि। आवुको ज्जेव मं पज्जवट्ठावेदि। [आश्चर्यम्। तातो मां परिष्वजते।...आर्ये वर्धसे। तात एव मां पर्यवस्थापयति।] (इति प्रत्यालिङ्गति)

चारुदत्तः—(धूतां प्रति)

हा प्रेयसि प्रेयसि विद्यमाने कोऽयं कठोरो व्यवसाय आसीत्।
अम्भोजिनी लोचनमुद्रणं किं भानावनस्तंगमिते करोति॥ ५८॥

धूता—अज्जउत्त अदो ज्जेव सा अचेतणत्ति चुम्बीअदि[1]। [आर्यपुत्र अतएव साचेतनेति चुम्ब्यते।]

विदूषकः—(दृष्ट्वा सहर्षम्) ही ही भो एदेहिं ज्जेव अच्छीहिं पिअवअस्सो पेक्खीअदि। अहो सदीए पहावो जदो जलणप्पवेसव्ववसाएण ज्जेव पिअसमागमं पाविदा। (चारुदत्तं प्रति) जेदु जेदु पिअवअस्सो। [आश्चर्यं भोः एताभ्यामेवाक्षिभ्यां प्रियवयस्यः प्रेक्ष्यते। अहो सत्याः प्रभावः यतो ज्वलनप्रवेशव्यवसायेनैव प्रियसमागमं प्रापिता।...जयतु जयतु प्रियवयस्यः।]

Dhūtā :—(*Seeing*) O wonder! [This is] a voice of my Lord himself! (*Again, carefully scrutinising, with joy*) Luckily, it [is] my Lord himself! Very agreeable to me, very agreeable!

Bālaka :—(*Beholding with joy*) Wonder! Papa is embracing me! (*To* Dhūtā) Mamma, you are prospering! Papa himself would be looking after me! [*Embraces in return*

Cārudatta :—(*To* Dhūtā)

Alas! Beloved! When [your] beloved [husband] was [actually] alive, what [or, how] was this cruel determination [on your part] ? Does the [sun-]lotus-creeper effect the closing of the eyes [the lotus-petals], while the sun is [still] not gone to set? (58)

Dhūtā :—My Lord, for that very reason, she is kissed, because inanimate!

Vidūṣaka :—(*Seeing, with joy*) Ha! Ha! Oh! [My] dear friend is being seen [by me] with these very eyes! Oh, the power of a chaste wife, in that, merely by the determination to enter into the fire, she has secured union with [her] dear husband. (*To* Cārudatta) Victory, victory to [my] dear friend!

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[1] उच्चीअदि।

चारुदत्तः—एहि मैत्रेय । (इत्यालिङ्गति)

चेटी—अहो संविधाणअम् । अज्ज वन्दामि । [अहो संविधानकम् । आर्य वन्दे ।] (इति चारुदत्तस्य पादयोः पतति)

चारुदत्तः—(पृष्ठे करं दत्त्वा) रदनिके उत्तिष्ठ । (इत्युत्थापयति)

धूता—(वसन्तसेनां दृष्ट्वा) दिट्ठिआ कुसलिणी बहिणिआ । [दिष्ट्या कुशलिनी भगिनी ।]

वसन्तसेना—अहुणा कुसलिणी संवुत्तम्हि । [अधुना कुशलिनी संवृत्तास्मि ।] (इत्यन्योन्यमालिङ्गतः)

शर्विलकः—दिष्ट्या जीवितसुहृद्वर्ग आर्यः ।

चारुदत्तः—युष्मत्प्रसादेन ।

शर्विलकः—आर्ये वसन्तसेने परितुष्टो राजा भवतीं वधूशब्देनानुगृह्णाति ।

वसन्तसेना—अज्ज कदत्थम्हि । [आर्य कृतार्थास्मि ।]

शर्विलकः—(वसन्तसेनामवगुण्ठ्य चारुदत्तं प्रति) आर्य किमस्य भिक्षोः क्रियताम् ।

Cārudatta :—Come on, Maitreya ! [*Embraces him*

Ceṭī :—Oh, the wonderful set of circumstances ! Sir, I salute [you]. [*Falls at* Cārudatta's *feet*

Cārudatta :—(*Putting her on the back*) Radanikā, rise up. [*Helps her to get up*

Dhūtā :—(*Seeing* Vasantasenā) Thank God ! [My] sister [is] hale and hearty.

Vasantasenā :—*Now*, I have become hale and hearty. [*They embrace each other*

Śarvilaka :—Luckily, the noble one has the [whole] circle of [his] friends alive [and safe] !

Cārudatta :—Through your favour !

Śarvilaka :—Lady, Vasantasenā, the King highly pleased [with you] favours you with the title of ' Vadhū ' [a law-fully wedded wife].

Vasantasenā :—Sir, I have [now] all my desires fulfilled.

Śarvilaka :—(*Putting the veil on* Vasantasenā, *to* Cārudatta) Sir, what shoud be done with this Bhikṣu ?

चारुदत्तः—भिक्षो किं तव बहुमतम् ।

भिक्षुः—इमं ईदिशं अणिच्चत्तणं पेक्खिअ दिउणतले मे पव्वज्जाए बहुमाणे संवुत्ते । [इदमीदृशमनित्यत्वं प्रेक्ष्य द्विगुणतरो मम प्रव्रज्यायां बहुमानः संवृत्तः ।] २६

चारुदत्तः—सखे दृढोऽस्य निश्चयः । तत्पृथिव्यां सर्वविहारेषु कुलपतिरयं क्रियताम् ।

शर्विलकः—यथाहार्यः । २७

भिक्षुः—पिअं णो पिअम् । [प्रियं नः प्रियम् ।]

वसन्तसेना—संपदं जीवाविदम्हि । [सांप्रतं जीवापितास्मि ।]

शर्विलकः—स्थावरकस्य किं क्रियताम् । ३०

चारुदत्तः—सुवृत्तः अदासो भवतु । ते चाण्डालाः सर्वचाण्डालानामधिपतयो भवन्तु । चन्दनकः पृथिवीदण्डपालको भवतु । तस्य राष्ट्रियश्यालस्य यथैव क्रिया पूर्वमासीत् वर्तमाने तथैवास्यास्तु । ३१

शर्विलकः—एवं यथाहार्यः । परमेनं मुञ्च मुञ्च । व्यापादयामि ।

Cārudatta :—Bhikṣu, what is most desired by you ?

Bhikṣu :—Seeing this transitoriness of such kind [of earthly objects], my high regard for renunciation has become doubly strengthened !

Cārudatta :—Friend, [quite] fixed [is] his determination ! So, let him be made the Chief monk [Archbishop] over all convents in the country [lit. on the earth] !

Śarvilaka :—As the noble one says.

Bhikṣu :—Very agreeable to us, very agreeable.

Vasantasenā :—Now, I have been [fully] restored to life !

Śarvilaka :—What should be done with Sthāvaraka ?

Cārudatta :—Let him of excellent conduct be freed from bondage ! Let those Cāṇḍālas be the Chiefs of all Cāṇḍālas ! Let Candanaka be the Chief of the Police in the [whole] country. Whatever status [or, work] was there formerly for the king's brother-in-law, let the same be there for him even in the present.

Śarvilaka :—[It would be] thus as the noble one says. But [still], leave him [Śakāra, alone], leave. I [want to] kill [him].

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चारुदत्तः—अभयं शरणागतस्य । (शत्रुः कृतापराधः (१०–५५) इत्यादि
३६ पठति)

शर्विलकः— तदुच्यतां किं ते भूयः प्रियं करोमि ।

चारुदत्तः—अतःपरमपि प्रियमस्ति ।

लब्धा चारित्रशुद्धिश्चरणनिपतितः शत्रुरप्येष मुक्तः
प्रोत्खातारातिमूलः प्रियसुहृदचलामार्यकः शास्ति राजा ।
प्राप्ता भूयः प्रियेयं प्रियसुहृदि भवान्संगतो मे वयस्यो
लभ्यं किं चातिरिक्तं यदपरमधुना प्रार्थयेऽहं भवन्तम् ॥ ५९ ॥

कांश्चित्तुच्छयति प्रपूरयति वा कांश्चिन्नयत्युन्नतिं
कांश्चित्पातविधौ करोति च पुनः कांश्चिन्नयत्याकुलान् ।
अन्योन्यं प्रतिपक्षसंहतिमिमां लोकस्थितिं बोधय-
न्नेष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः ॥ ६० ॥

तथापीदमस्तु—(भरतवाक्यम्)

Cārudatta :—Freedom from fear to him who has approached for protection ! [*Repeats* '*An enemy* [*although*] *offending*' *etc. X-55*

Śarvilaka :—Then, speak out what further very agreeable thing I should do to you.

Cārudatta :—Is there any further very agreeable thing than this ?

The clearing off of [my] character has been accomplished; this enemy too, fallen at [my] feet has been set free ; [my] dear friend Āryaka who has exterminated the [very] roots of [his] enemies, rules over the earth [as] king ; this beloved has been again secured ; you united with [my] dear friend [Āryaka] [have now become] my friend ; what else [beyond this] remains to be secured which I should be now asking you for ? (59)

It empties or fills up some ; it elevates some and makes some undergo falling down, and makes some anxious ; [thus] making [all] realise this state of things in the world—the mutual union of opposites—here does fate move in sport, indulging in the maxim of the 'Well-machine and buckets' ! (60)

Still, let there be this—

(*The concluding Benediction by the Actors*)

क्षीरिण्यः सन्तु गावो भवतु वसुमती सर्वसंपन्नसस्या
पर्जन्यः कालवर्षी सकलजनमनोनन्दिनो वान्तु वाताः ।
मोदन्तां जन्मभाजः सततमभिमता ब्राह्मणाः सन्तु सन्तः
श्रीमन्तः पान्तु पृथ्वीं प्रशमितरिपवो धर्मनिष्ठाश्च भूपाः ॥ ६१ ॥

(इति निष्क्रान्ताः सर्वे)

इति संहारो नाम दशमोऽङ्कः।

समाप्तं मृच्छकटिकम् ।

May cows be abounding in milk; may the earth have crops thriving in every way; may rain be falling at proper times; may winds blow on, delighting the minds of all people; may [all] creatures be greatly delighted [or, happy], the Brāhmaṇas always respected; may good men be endowed with wealth and may kings protect the earth, with [their] enemies subjugated, and devoted to righteousness [or, piety]. [61]

[*Exeunt Omnes*

Here ends the Tenth Act, called ' Saṁhāra ' [Winding up]

Here ends [the play] Mṛcchakaṭika [The Clay-cart]

NOTES

The Mṛcchakaṭika opens with two verses for its Nāndī (नन्दन्ति देवताः अस्याम् अनया वा, or नन्दयतीति) which is therefore अष्टपदा (if we understand पद् to mean 'a line' or 'a quarter of a verse'). For the definition of the term Nāndī, see Appendix A.

(1) CONSTRUE : पर्यङ्कग्रन्थिबन्धद्विगुणितभुजगाश्लेषसंवीतजानोः, अन्तःप्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य, आत्मनि आत्मानम् एव तत्त्वदृष्ट्या व्यपगतकरणं पश्यतः शंभोः शून्येक्षणघटितलयब्रह्मलग्नः समाधिः वः पातु । (शार्दूलविक्रीडितम्)

पर्यङ्के ग्रन्थिबन्धेन द्विगुणितानां भुजगानाम् आश्लेषेण संवीते जानुषी यस्य ; अन्तः प्राणानाम् अवरोधेन व्युपरतं सकलं ज्ञानं तेन (or, येषां तानि) रुद्धानि इन्द्रियाणि यस्य ; विशेषेण अपगतं करणं यथा स्यात्तथा ; शून्येन ईक्षणेन घटितः यः लयः तेन ब्रह्मणि लग्नः. This verse describes the Samādhi or state of profound meditation on the Highest Self, when the Ātman is realised within oneself, with the distinction between ज्ञातृ, ज्ञान and ज्ञेय being completely obliterated. (This is the निर्विकल्पक समाधि, the highest stage ; in the सविकल्पक समाधि, the knower retains the consciousness that he is the perceiver etc. The expressions आत्मानमेव and तत्त्वदृष्ट्या in the third line, and शून्येक्षण...in the fourth line, clearly point out that it is the निर्विकल्पक समाधि that is referred to here). Naturally enough, in the Samādhi state, the sense-organs which enable one to perceive the external world, cease to function, so also the five vital airs or prāṇas and the अन्तःकरण. The Yogaśāstra recommends different postures or आसनs to enable one to concentrate one's mind on the Highest, with ease and comfort. And it is only after a long patient practice of these, coupled with the observance of various rules and regulations regarding the conduct of body and mind, that one is able to reach the stage of Samādhi (यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा and ध्यान,—these seven Aṅgas or means of attaining Yoga, have to be mastered before Samādhi, the last step of the ladder is reached). पर्यङ्क...' Kālidāsa in his Kumāra (III. 45, 48 and 50) describes Śiva's' Samādhi in a similar strain (Read, पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं संनमितोभयांसम्। उत्तानपाणिद्वयसंनिवेशात्प्रफुल्लराजीवमिवाङ्कमध्ये ॥). Śiva was sitting with his legs on his thighs (somewhat like the position 'sitting load' in musketry practices), the upper part of the body being straight and erect, and the hands placed on the lap. This is what is technically called a पर्यङ्क or वीरासन which is described as एक पादमथैकस्मिन् विन्यस्योरुणि संस्थितम् । इतरस्मिंस्तथा चोरुं वीरासनमुदाहृतम् ॥ (वसिष्ठः). Śiva also wears serpents as ornaments over his person. In the पर्यङ्क posture the भुजगाश्लेष would naturally be द्विगुणित and would be covering up the knees. Some take पर्यङ्क to mean the योगपट्टक which is described as पृष्ठजान्वोः समायोगे वस्त्रं वलयवद् दृढम् । परिवेष्ट्य यदूर्ध्वजानुस्तिष्ठेत्तद्योगपट्टकम् ॥ But then द्विगुणित loses much of its force as going with भुजग, and the knees could hardly be said to be covered up by the योगपट्टक, which is tied below the knee, going round the back. One commentator explains as follows—पर्यङ्कस्य साधारणखट्वायाः ग्रन्थः पादैः सह तिर्यग्दण्डानां संयोगस्थले यो बन्धो बन्धनरज्जुः तद्वत्... एतेन यथा पादैः सह तिर्यग्दण्डानां संधिदेशे द्विगुणितरज्जुभिर्दृढबद्धतया उपरि गुरुतरभारपातेऽपि खट्वायाः स्खलनं न संभवति तथा सर्पेण जानुयुगलस्य दृढबद्धतया एकभावेन सदीर्घकालमप्युपविष्टस्य कदाचिदसहत्वादतर्कितभावेन पद्मासनस्य स्खलनं न संभवतीति दर्शितम्. This hardly seems satisfactory. अन्तः... Cf. अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम् । (Kumāra III. 48). The प्राणs are five. हृदि प्राणो गुदेऽपानः समानो नाभिसंस्थितः । उदानः कण्ठदेशस्थो व्यानः सर्वशरीरगः ॥ (केचित्तु नागकूर्मकृकलदेवदत्तधनञ्जयाख्याः पञ्चान्ये वायवः सन्तीति वदन्ति । तत्र नाग उद्गिरणकरः । कूर्म उन्मीलनकरः । कृकलः क्षुत्करः । देवदत्तो जृम्भणकरः । धनञ्जय पोषणकरः । Vedāntasāra). In a Samādhi, the vital airs cease to function and the body remains absolutely steady ; the same is the case with the Indriyas (cf. मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् । Kumāra III. 50; the नवद्वारs are नयनश्रवणे द्वे द्वे नासिके वदनं तथा । पायूपस्थौ च देहेऽस्मिन् नवद्वाराणि देहिनाम् ॥) which are eleven, five ज्ञानेन्द्रियs (eye, ear, nose, tongue and touch), mind, and five कर्मेन्द्रियs ; here the five ज्ञानेन्द्रियs are meant. In order to realise the Paramātman, a person must look inwards ; the Indriyas all look outwards, and so, the knowledge of the Ātman can never be had from them (पराञ्चि खानि व्यस्तृणत्स्वयंभूस्तस्मात् पराङ् पश्यति नान्तरात्मन्). The mind has therefore to be withdrawn from the senses and concentrated on the self in the हृदयाकाश or the दहराकाश. आत्मन्या... Cf. यमक्षरं वेदविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥ Kumāra III. 50 ; यत्रोपरमते चित्तं निरुद्धं योगसेवया । यत्र चैवात्मनात्मानं पश्यन्नात्मनि तुष्यति ॥ Gita VI. 20. व्यपगतानि करणानि यथा तथा, व्यपगतकरणं goes with पश्यतः. आत्मसाक्षात्कार or self-realisation does not require any करणs or means for its production, because all the करणs cease to function at that time: hence, only तत्त्वदृष्टि can be responsible for any 'seeing' effected in the form of अहं ब्रह्मास्मि. शून्ये..., लय is एकतानताप्रवाहः or complete absorption; the ईक्षण is शून्य, because it ignores the whole of the external phenomena.

(2) The poet praises in this verse the कण्ठ of Śiva. नीलकण्ठ is an epithet of Śiva, on account of the नील colour of his कण्ठ, which was the result of his drinking the Hālāhala poison, one of the fourteen 'jewels' churned out of the ocean by the gods and the demons. The other 'jewels,' such as लक्ष्मी, कौस्तुभ, पारिजात etc. were readily taken possession of by the big gods Viṣṇu and others; no one however volunteered to take the poison. Śiva took it and had to keep the moon on his head to allay the burning effect of the poison, which however did succeed in making his कण्ठ, नील or dark. A water-cloud is also dark-coloured. गौरी—an epithet of Pārvatī (योगाग्निदग्धदेहा सा पुनर्जाता हिमालये । शङ्खेन्दु-कुन्दधवला ततो गौरी तु सा स्मृता ॥). Her hand is compared to विद्युल्लेखा, the common property being 'brilliance or splendour.'

Bharata lays down that the Nāndī should be Kāvyārthasūcaka, that is, it should be suggestive of the plot of the play. This is not always the case, but commentators often make very fantastic efforts to make the Nāndī of a play suggest some incidents in it by hook or crook. The first verse of the present Nāndī can hardly be made to be Kāvyārthasūcaka; in the second verse, Gaurī and Nīlakaṇṭha can be said to suggest Vasantasenā and Cārudatta; and the expressions श्यामाम्बुद and विद्युल्लता suggest that their meeting is going to take place in thunder, lightning and in rain! I. 2. 1—नान्द्यन्ते सूत्रधारः—The Nāndī is the concluding prayer of the Pūrvaraṅga, an elaborate religious ceremony performed to appease the stage-deity, before the actual representation of the play commenced. In practice, the Pūrvaraṅga came to be abridged a good deal, only the Nāndī being religiously performed. The Sūtradhāra recites the Nāndī, and then either he himself or the Sthāpaka (an actor similar to him) carries on the Prologue to the play. No stage-direction is given before the Nāndī, because the play proper commences after it, and because the Maṅgala-śloka should have nothing whatsoever preceding it. सूत्रधार—The Manager who holds, as it were, the threads of the play in his hands (सूत्रं धारयतीति, नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम्). The name appears to have been derived from that of an exhibitor of dolls and paper figures, exhibitions representations which of which seem to have preceded dramatic were evolved out of them. परिषद्—the assembly, the audience, possessing, according to the Nāṭyaśāstra, the following qualifications, अव्यग्रैरिन्द्रियैः शुद्ध ऊहापोहविशारदः । व्यक्तदोषोऽनुरागी च स नाट्ये प्रेक्षकः स्मृतः ॥ यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च । दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः ॥ XVII 51-52. अलं परिश्रमेण—The stock expression is अलमतिविस्तरेण. The विस्तर or परिश्रम refers not to the extent of the Nāndi, but to that of the whole Pūrvaraṅga; hence we find this expression used even in the Uttararāmacarita which has a single small verse for its Nāndī. I. 2. 2—आर्यमिश्रान्—मिश्र is an honorific affix. An आर्य is thus described—कर्तव्यमाचरन् काममकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स तु आर्य इति स्मृतः ॥ Or कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । अद्रोह इति येष्वेतत्तानार्यान्संप्रचक्षते ॥ मृच्छकटिकम्—This can be interpreted in two ways:—(1) मृदः शकटिका, or मृदा निर्मिता शकटिका—a toy-cart made of earth. This word is then metaphorically identified with the play, the identification being based upon प्रतिपाद्यप्रतिपादकभाव. It thus becomes an adjective to प्रकरण, and so we get the neuter form मृच्छकटिकम्. The adjective मृच्छकटिकम् again is to be understood as a noun in the sense of the play of that name, according to Vāmana's dictum विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ । Or, (2) मृच्छकटिका वर्ण्यते यस्मिन् तत् (a case of व्यधिकरणबहुव्रीहि compound). Though the play contains various other matters, the name is to be justified according to the maxim प्राधान्येन व्यपदेशा भवन्ति. (See Introduction, for the appropriateness of the name मृच्छकटिक). I. 2. 3—प्रकरणम्—See Introduction.

(3) द्विरदानां (द्वौ रदौ यस्य सः द्विरदः an elephant) or द्विरदेषु इन्द्रः (the best, the Lord) तस्य गतिः इव गतिः यस्य—the gait of an elephant is majestic and dignified, cf. धीरोद्धता नमयतीव गतिर्धरित्रीम् । Uttara VI चकोरस्य नेत्रे इव नेत्रे यस्य, the eyes of the Cakora are reddish in colour. and they are said to become redder still at the sight of poison, In Raghu VI, Indumati is addressed as चकोराक्षि. शोभनः विग्रहः (body) यस्य. A द्विज is a member of the first three castes, Brāhmaṇa, Kṣatriya and Vaiśya, who alone are entitled to the संस्कारs. (जन्मना जायते शूद्रः संस्काराद् द्विज उच्यते). Here द्विज apparently means a Kṣatriya. कविः—एतत्कविः...कविर्बभूव, to remove the tautology, कवि should be taken in one case to mean 'author,' 'scholar.'

(4) This verse describes in brief, the whole career of King Śūdraka. He was a well-read man, conversant with both religious and profane literature, arts and sciences, specially

mathematics or astronomy, and the science of training elephants. He was a worshipper of Śiva who cured him of some eye-disease. He performed an Aśvamedha sacrifice and having lived for full one hundred years and ten days, ended his life by throwing himself into the fire. ऋग्वेद—the chief Veda of the four Vedas. It contains prayers to different deities like Indra, Agni, Varuṇa etc. सामवेद contains hymns mostly taken from the Ṛgveda, and is to be chanted or sung. गणितम्—mathematics, also astronomy and astrology. वैशिकी— वेशे भवा,—वेश means the abode of the courtesans, and the courtesans were expected to be proficient in singing, dancing etc. So, वैशिकी कला may mean 'fine arts in general.' Or, वेश means 'dress' and वैशिकी कला, the art of putting on dress suitable for different characters. Some take वेश to refer to king अग्निवेश (the contraction being on the lines of राम for बलराम or भामा for सत्यभामा). वैशकी कला thus meaning 'the Science founded by Agniveśa.' हस्तिशिक्षा—The reputed authors of works on हस्तिशिक्षा, are पालकाप्य, गौतम, मृगचर्मन् and others. Kālidāsa in Raghu VI. 27 describes the king of the Aṅgas as having his elephants trained by the very founders of the science of हस्तिशिक्षा. King Śūdraka was well-versed in हस्तिशिक्षा; hance the propriety of the expression परवारणबाहुयुद्धलुब्धः in the next verse. शर्व is an epithet of Śiva. व्यपगतं तिमिरं यस्मात्...—तिमिर darkness, that is, ignorance; having secured the right knowledge of Ātman; or तिमिर means 'the तिमिर disease which makes a man blind'. Śūdraka had his eye-sight restored to him as a result of Śiva's favour (just as the poet Mayūra was cured of leprosy, through the favour of the Sun, आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्, Kāvyaprakāśa I). अश्वमेध—A sacrifice where a horse is the sacrificial victim, अश्वः मेध्यते अत्र. Only a universal monarch could perform this sacrifice (अये अश्वमेध इति नाम विश्वविजयिनां क्षत्रियाणामूर्जस्वलः सर्वक्षत्रपरिभावी महानुत्कर्षनिकषः। Uttara IV). अग्निं प्रविष्टः—Śūdraka seems to have ended his life by throwing himself into the fire (अज in Raghu VIII throws himself into the sacred waters at the confluence of the Ganges and the Śarayu). As committing suicide is forbidden by the Śāstras (अन्धतामिस्रा ह्यसूर्या नाम ते लोकास्तेभ्यः प्रतिविधीयन्ते य आत्मघातिन इत्येवमृषयो मन्यन्ते। Uttara IV), commentators are unwilling to understand अग्निं प्रविष्टः in a literal sense. According to them, the expression is to be understood metaphorically in the sense of 'died'. We fail to see why the expression should not be taken literally. It must be remembered that Śūdraka had overstepped the limit of a hundred years for life and after installing his son on the throne he might have, even with Śāstric justification, thought of terminating his life voluntarily! (Read the following quotation from Mallinātha's commentary on Raghu VIII. 94—अत्र पुराणवचनम्—समासक्तो भवेद्यस्तु पातकैर्महदादिभिः । दुश्चिकित्स्यैर्महारोगैः पीडितो वा भवेत्तु यः ॥ स्वयं देहविनाशस्य काले प्राप्ते महामतिः । आब्रह्माणं वा स्वर्गादिमहाफलजिगीषया । प्रविशेज्ज्वलनं दीप्तं कुर्यादनशनं तथा ॥ एतेषामधिकारोऽस्ति नान्येषां सर्वजन्तुषु ॥ नराणामथ नारीणां सर्ववर्णेषु सर्वदा ॥) Śūdraka could easily be regarded to have taken this step स्वर्गादिमहाफलजिगीषया !

(5) ककुदं—ककुद् literally means 'the hump of a bull,' hence श्रेष्ठ, eminent. परवारणबाहुयुद्धलुब्धः—This expression can be interpreted in a number of ways :—(1) परेषां (of the enemies) वारणाः तैः सह बाहुयुद्धे लुब्धः, (2) पराः (powerful, eminent) वारणाः तैः..., in both these interpretations, वारण means an 'elephant' and in view of the special mention of हस्तिशिक्षा in the last verse, it appears that the poet wants to refer to Śūdraka's daring in fighting with the elephants by his bare arms. Another meaning suggested is—(3) परेषां वारणाभ्यां (वारण repelling, going with बाहु) बाहुभ्यां युद्धे लुब्धः· This is unsatisfactory, as we have to divide here the expression बाहुयुद्ध. समरव्यसनी, who had a great partiality for battle; that is, a great warrior, welcoming every opportunity to show his valour in battle.

(6) अवन्तिपुरी the modern Ujjayini, perhaps the most famous city referred to in Sanskrit literature. The women of अवन्ति are described as आवन्त्य एव निपुणाः सुदृशो रतनर्मणि। द्विजश्चासौ सार्थवाहश्च—सार्थवाह—a leader of a caravan, a merchant. Cārudatta was a Brāhmaṇa by birth, but a merchant by profession. Mr. Kale prefers to take the expression to mean 'a leader of the Brāhmaṇa community' and suggests that the epithet सार्थवाह was retained as a family title. He says that Cārudatta was not a merchant 'because he says भैक्षेण in III. 26. and not वाणिज्येन which he would have done, had he been a merchant.' Mr. Kale seems to have altogether ignored the अपि in भैक्षेणापि which completely gives his case way. Cārudatta was going to have recourse to भैक्ष as a last resort and not 'because it is proper for a Brāhmaṇa to beg' as Mr. Kale tells us. It appears that owing to a series of reverses and great gifts in charity, Cārudatta had to curtail

his expenses and business as well, and had practically retired from active business. वसन्तसेना—The names of courtesans should usually end in दत्ता or सेना (दत्तासेनान्तनामानि वेश्यानां कल्पयेत् सुधीः ।). Supply बभूव as the verb. The reading तस्य for यस्य in the second line makes the construction easier.

(7) इदं—this play. Mr. Kale rejects this meaning on the ground that thereby the construction would be an absurd one—अस्यां च तत्कृतौ इदं प्रकरणं चकार. But when we take इदं to mean प्रकरणं, अस्यां च तत्कृतौ might be connected with stanza 6 only and stanza 7 can be understood independently. We are told in this verse, that the poet in the present play has concentrated upon depicting the following four things: (1) नयप्रचार (Śūdraka often uses his words very loosely, and the student will come across many instances of looseness of construction as well in this play) (i) the progress of state-craft, referring to the revolution, or (ii) उपायविधान, the use of various remedies, or (iii) proper course of conduct, exemplified in the doings of the hero and the heroine; (2) व्यवहारदुष्टता, wrong legal procedure, as in Cārudatta's trial in Act IX. व्यवहार is also used in the play in other senses, such as 'complaint,' 'court of law, and 'affairs in general:' (3) खलस्वभाव—as exemplified in the character of Śakāra; (4) भवितव्यता—the miraculous escape of Cārudatta and Vasantasenā from death, the installation of Āryaka as king, King Pālaka's murder etc.

The passage from एतत्कविः किल (I. 2. 3) to the end of Stanza 7, is obviously from the pen of some one other than Śūdraka, as the use of expressions like प्रविष्टः (Stanza 4), बभूव (Stanza 5), and चकार (Stanza 7) shows. (One commentator tries to justify the contention that these passages were written by Śūdraka himself, by the argument that Śūdraka being a गणितज्ञ, could foretell his own death, and, so himself wrote the passages as they would be repeated by the Sūtradhāra after his death! This, of course, is hardly convincing). But that does not mean that the personal account about Śūdraka given therein should not be regarded as a substantially faithful one. I. 7. 1—अस्मत्, this shows that the Sūtradhāra was a music-master there, so he describes the संगीतशाला as अस्मत्संगीतशाला. शून्या—This is intended to suggest the penury of the hero. I. 7. 2—कुशीलवाः, actors, bards, कुत्सितं शीलमस्ति एषाम् or कुशीलं वान्ति, referring to the low morality prevalent amongst the actors, musicians etc. The word is also derived from कुश and लव, who were the first to recite the Rāmāyaṇa, and were regarded as the founders of bardic poetry.

(8) 'The house of an अपुत्र (न विद्यते पुत्रः यस्य) is शून्य, void of all delight, for a पुत्र is the आनन्दग्रन्थि *par excellence* (अन्तःकरणतत्त्वस्य दंपत्योः स्नेहसंश्रयम् । आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ Uttara III), and because a पुत्र prevents the father from falling into hell (पुन्नाम्नो नरकाद्यस्मात् पितरं त्रायते सुतः । तस्मात् पुत्र इति प्रोक्तः स्वयमेव स्वयंभुवा ॥). One who has no real friend is in a worse condition; his house is चिरशून्य (चिरं शून्यम्, blank for all time); or शून्य might mean शून्यत्व as Śrīnivāsācārya suggests शून्यत्वपरश्शून्यशब्दः । येनाभ्युदयस्साविशेषरमणीयः परिक्लेशोऽपि लघुपरिस्वेदः । तेन सत्तयव प्रीतिमावहता मित्रेण विना स्वात्मैवासन्निति भावः); or the expression conveys the idea that all time is blank in the case of a person who has no सन्मित्र. So that, in the case of a दरिद्र, both देश and काल, and गृह are शून्य. I. 8. 1—चिर..., संगीतम्—गीतं वाद्यं नर्तनं च, the Sūtradhāra appears to have been employed to sing before the idol in a temple etc. from early morning (Mr. Kale thinks that the Sūtradhāra's exhaustion was due to his taking part in the Pūrvaraṅga; but this would mean that the staging of the play started in the early morning, for which there is no authority). प्रचण्डस्य दिनकरस्य (the rays of the sun in summer in a tropical country like India, are very scorching) किरणैः उच्छुष्कं पुष्करबीजं तद्वत्. I. 8. 2—खटखटायेते—खटखट इव आचरति इति खटखटायते—खटखट an onomatopoetic word, and denominative from it by adding य (what we call in Marathi चुरचुरतात would be a more correct description of the eyes. The eyes are not crackling through hunger directly; this is intended to suggest the असंबद्ध talk of Śakāra in the play). I. 8. 3—किंचित goes with प्रातराशः, where किम् is an अव्यय. प्रातराशः—Something eaten in the morning, a little food, as opposed to the substantial quantity consumed at the mid-day dinner. I. 8. 4—कार्यवशात्—because his business was with his wife who should be addressed in a language she could understand. प्रयोगवशात्—the Sūtradhāra is to play the role of a poverty-stricken person, hence the necessity of speaking in Prakrit according to the rules of dramaturgy '(कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः । ऐश्वर्येण प्रमत्तस्य दारिद्र्योपद्रुतस्य च । उत्तमस्यापि पठतः प्राकृतं संप्रयोजयेत् ॥). Candanaka (Act VI) and Vasantasenā (Act V etc.), though usually speaking Prakrit, are made sometimes to speak Sanskrit in the play.

Characters in Sanskrit dramas are divided into three classes—उत्तम (speaking only Sanskrit, appearing never in विष्कम्भकs or प्रवेशकs; strictly speaking, only the hero is an उत्तम character, the heroine speaking Prakrit is a नीच character), मध्यम (speaking Sanskrit, and introduced also in विष्कम्भकs) and नीच (all minor characters, women, Vidūṣaka etc.). The Nāṭyaśāstra lays down definite rules as to which characters should speak Prakrit and the sub-divisions thereof (See Introduction). I. 8. 16—अविद, अविद—indeclinable meaning 'Alas.' I. 8. 19—संविधानकम्—Turn of events, incidents etc. The poet is here indirectly suggesting that the plot of the play is quite unusual (अन्यत्). The same expression is used in the Mālatīmādhava. for the same purpose. आयामि...भूमिः—Any one who has witnessed an Indian cooking place on the occasion of the celebration of, say a wedding ceremony, would readily see how very faithful the description in the text is. Large quantities of rice were being cooked and the तण्डुलोदक (the water with which the rice is washed before being boiled) was allowed to run freely in the courtyard path (रथ्या is not the street, but just the path in the courtyard. In the absence of any drainage system, all the water was allowed to run on in the open). Big लोहकटाहs are used for frying purposes, on such occasions; as it is rather difficult (and also dangerous) to lift them up, it is usual to drag them over the ground, and the black iron of the कटाहs made blacker still by the smoke and soot, leaves a very clear impression on the ground over which the कटाहs are dragged; this impression corresponds to the विशेषक mark in the case of a lady (identified with the भूमि). आयामी तण्डुलोदकस्य प्रवाहः यत्र सा (रथ्या); लोहकटाहस्य (Marathi कढई) परिवर्तनेन कृष्णा शारा (variegated) च; कृतः विशेषकः यया सा: विशेषक is the ornamental painting mark on the face or forehead, apparently mixed with Kastūrikā (so that it might be कृष्णशारा). I. 8. 21—तत्किं...The Sūtradhāra could think of accounting for the change of circumstances showing great prosperity, only by supposing that some old ancestral treasure had been suddenly unearthed! I. 8. 23—प्राणाधिकम्—प्राणेभ्यः or प्राणेषु अधिकं यथा स्यात्तथा, more than what life can bear; the reading प्राणात्ययं (प्राणानाम् अत्ययः यथा स्यात्तथा) means the same thing ultimately. The Sūtradhāra had never in his life seen so much food and so is wondering whether he was dreaming about the whole thing which did not actually exist. I. 8. 24--वर्णकं...गुम्फति., this and the तण्डुलोदक and लोहकटाह suggest the description of Vasantasenā's mansion in Act IV. According to Mr. Kale, 'वर्णकं पिनष्टि refers to Śakāra's attempt to crush Cārudatta (who belonged to the chief of the Varṇas), सुमनसो गुम्फति refers to the victim's garland thrown round Cārudatta's neck when being conducted to the gallows.' This is hardly satisfactory. It is ridiculous to argue that a description of festive activities should suggest happenings in the cemetery. We think that the commentator's suggestion that all this suggests the activities in Vasantasenā's mansion in Act IV is more to the point (if at all, any suggestion is intended by the poet). There is a similar description of his house by the Sūtradhāra in Mudrārākṣasa,...वहति जलमियं पिनष्टि गन्धानियमुद्ग्रथते स्रजो विचित्राः ॥ I. 8. 25--नेपथ्य--the curtain or the tiring or green room where the actors dress themselves, 'dress,' 'costume.' I. 8. 36--गुडेन or गुडमिश्रम् ओदनम् ('गूळभात' in Marathi). I. 8. 37--रसायनम्--रसानाम् अयनं lit. the abode of various रस, flavoury, hence highly seasoned or savoury food. एवं तव देवा..., this would perhaps appear as more appropriate in the mouth of the Sūtradhāra, as a reply when he hears that every thing he liked best was ready there for him to eat. I. 8. 44--अभावं च गमिष्यसि-अनेन वसन्तसेनायाः प्रवहणविपर्यासादिकं शाव्यनिष्टं सूच्यते। (Śrīnivāsācārya). I. 8. 45--वरण्डलम्बुक..., the hopes of the Sūtradhāra, which were raised high up by the first speech of the Naṭī, were dashed down to the ground by the statement that all the eatables were in the आपण and not in their house within his reach; this is the idea in the passage, so वरण्डलम्बुक must refer to something that can be first raised high up from its original normal position, and then can be suddenly thrown far lower down. If this is admitted, the following four explanations of the word deserve to be rejected--(1) 'an over-hanging or projecting wall' which if raised high is sure to topple down--Apte's dictionary. (2) वरण्डो दीर्घकाष्ठं तस्य लम्बुकस्तत्प्रान्तनिबद्धो मृत्तिकास्थूणः। स हि द्रोण्यां पानीयोद्धारे दूरमुत्थाप्याधः पात्यते। पृथ्वीधर (this is what in Marathi is called 'लाट' contrivance for drawing water in villages; here however the idea in दूरमुत्क्षिप्य is ignored). (3) पृथ्वीधर also says--केचिदाहुः--वरण्ड इष्टकागृह (brick-house) उन्नतीभूतो दीर्घो भित्तिप्रदेशस्तत्र लम्बुकोऽवयवभूत इष्टकासंघः। सोऽपि हि संयोजनार्थं दूरमुत्थाप्यते। अनन्तरं निपतत्यपीति। (this is practically interpretation No. 1 and should be rejected for the same reason as No. 2). (4) वरण्डस्य उभयतो रचितेष्टकाबन्धदीर्घोन्नत-

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भित्तिमध्यगर्तस्य पूरणयित्र्य लम्बुकः पूरणार्थं इष्टकासंघात इव, स हि भित्त्युत्सेधादूर्ध्वमुत्क्षिप्य गर्तोपर्यधः पात्यते—श्रीनिवासाचार्य (this is also not quite satisfactory). (5) वरण्ड also means 'a heap of grass,' so the expression simply means 'a heap of grass hanging over loosely' (Mr. Kale also suggests this). We suggest one more meaning—लम्बुक should be taken to mean 'some weight hanging by a piece of string (like the ओळंबा)' and वरण्ड a beam. When one wants to pass the string across the beam, the लम्बुक must be thrown high up, so as to allow it to fall on the other side of the beam. 1. 8. 51—पञ्चवर्णैः कुसुमोपहारैः शोभिता—Mr. Kale suggests that the expression पञ्चवर्ण refers to the final happy issue, wherein five desirable events are achieved which the poet himself has summed up in X. 57—[(1) लब्धा चारित्रशुद्धिः (2) The discomfiture of Śakāra (3) The installation of Āryaka as king (4) The union with Vasantasenā (5) The securing of friendship with Śarvilaka]. Mr. Kale's suggestion, though ingenious, is far-fetched. There is nothing common to the two passages beyond the fact that the one contains the word पञ्च, and the other contains five events. Anything can be made Kāvyārthasūcaka in this way! I. 8. 54—अभिरूपः (handsome) पतिः येन सः, the व्रत by which a handsome husband is obtained. I. 8. 55—इहलोके भवः इहलौकिकः (the more correct form is ऐहलौकिकः, for there should be वृद्धि of both the members of the compound as in पारलौकिक). The Sūtradhāra knew well enough that he was not particularly अभिरूप, so he was rather staggered at this new fancy of his wife, and wants to know further details thereof. (This must not be taken to mean that there was any possibility of divorce on the part of the Naṭī; this is just a private conversation between the husband and wife, where such suggestions are made in a half-serious half-jocular manner) किं संप्रत्येव मां परित्यज्यान्यं पतिं गन्तुमिच्छसि उत जन्मान्तरविषयोऽयं संभ्रम इति-भावः। पारलौकिकः इहलोके त्वयि सति कोऽयमन्योऽभिरूप इति भावः। अनेन वसन्तसेनायाः पालकपरिहारेण चारुदत्तवरणं व्यञ्जितम्। (श्रीनिवासाचार्य). I. 8. 60—मदीयेन is emphatic. The Sūtradhāra was relieved somewhat to find that his rival was not ऐहलौकिक, but surely he was not prepared to aid his wife in securing even a पारलौकिक rival for him at his own expense. This was certainly too much even for a henpecked husband! The Sūtradhāra has therefore a good cause to be angry. I. 8. 65—चूर्णवृद्ध is a variant for जूर्णवृद्ध. I. 8. 68—आः...प्रेक्षिष्ये—The Sūtradhāra now abuses Jūrṇavṛddha and would like him to go to hell, as he was the real culprit, inasmuch as he had advised the Naṭī to observe such an expensive fast, ignoring the poverty of the Sūtradhāra. केशहस्त—Curly or profuse hair (पक्ष, पाश and हस्त are added to केश, giving the idea of abundance or beauty). The Prakrit कप्पिजन्तं is usually taken to mean छेद्यमानं as going with त्वां and कल्प्यमानं (सज्जीक्रियमाणं) as going with केशहस्त. Both the वध्य and the केशहस्त are सुगन्ध (the वध्य puts on garlands of flowers, see Act X; and the केशहस्त also is decked with flowers). The Sūtradhāra would like to see Jūrṇavṛddha hanged with due ceremonial. The common property between केशहस्त and वध्य is that the expression काप्पिज्जन्तं (in different senses) can be applied to both of them (if the reading is वज्जन्तं, it means वध्यमानं with जूर्णवृद्ध, and वध्यमानं with केशहस्त). This is how the passage is usually understood. It appears to us that काप्पिज्जन्तं is intended by the poet to be taken in the sense of छिद्यमान with केशहस्त as well. King Pālaka apparently was a thorough despot, having a strange fancy for seeing young brides shaved off! (It was not rare to find similar fancies on the part of some Chiefs in the Indian States of old; so there is nothing strange in such a perverse conduct on the part of King Pālaka. This incidentally would account for the revolution which ended in the murder of King Pālaka). दास्याःपुत्र—lit. the son of a दासी or an unchaste woman ; an abusive epithet. It is an Aluk compound, दास्याः (the Genitive singular of दासी) retaining its form even in the compound. I. 8. 71—आर्यस्यैव, the Naṭī means to say that the व्रत would make the Sūtradhāra himself her अभिरूपपति. I. 8. 73—कथय...The पादपतन of the Naṭī removes the anger of the Sūtradhāra to such an extent that he is now prepared to co-operate with her in making the व्रत a success ! The quarrels between husband and wife seem to have only one end always, viz. the victory of the wife ! I. 8. 74—अस्मादृश...As the Sūtradhāra was a poor man and a singer by profession (a गायक is regarded as an अपाङ्क्त, and respectable. Brāhmaṇas would not condescend to accept an invitation to dinner from him), the Naṭī knows that she could not expect a high-class Brāhmaṇa to go to her house ; so she makes the modest request that a Brāhmaṇa befitting their status should be invited. No व्रत can be complete unless a Brāhmaṇa is fed. I. 8. 82—सुसमृद्धायाम्—the propriety of the expression is this:—As there were many rich people in Ujjayini, Brāhmaṇas would have plenty of invitations from them, and no one would care to accept the poor Sūtradhāra's invitation (यदा हि दुःस्थिता भवन्ति ब्राह्मणास्तदा हि चारणादीनामपि गृहेषु भोजनं कुर्वन्ति—श्रीनिवासाचार्य). I. 8. 83—चारुदत्तस्य मित्रं...As Cārudatta had now been reduced to poverty, the Sūtradhāra expects Maitreya to accept his invitation gladly. I. 8. 84—अग्रणीः—Maitreya would be fed first, others would dine afterwards; or, this is a mere courteous way of inviting one to dinner. I. 8. 88—निःसपत्नम् having no सपत्न (rival, सपत्नी (समानपतिः यस्या सा) इव सपत्नः, the rivalry between co-wives, being too well-known). This is added to tempt Maitreya. दक्षिणापि ते—As some दक्षिणा has always to be given to a Brāhmaṇa, it is difficult to see how this could influence Maitreya. If the Sūtradhāra had said महती दक्षिणापि, it would have been a different matter. From this point of view, the reading दक्षिणा कापि (which can convey the idea of bigness) is preferable.

I. 8. 93—Here ends the Āmukha or the Prastāvanā (Prologue, see Appendix A, for the definition of Prastāvanā and its sub-divisions). In the Prastāvanā the Sūtradhāra carries on conversation with either the Naṭī or the Vidūṣaka or the Pāripārśvaka, and introduces in an appropriate manner the characters in the play to the audience. The Sūtradhāra gives some information about the dramatist as well, and there his business ends. Maitreya (a character in the play) is here described as conversing with the Sūtradhāra before the latter leaves the stage This method of introducing a character belongs to the प्रयोगातिशय variety of Prastāvanā.

THE MAIN SCENE

[Cārudatta, a very rich merchant in Ujjayinī, well-known for his liberality has now fallen on evil times, and has been forced to live the life of a poor man. He constantly is reminded of his penniless state which makes it impossible for him to help others. His bosom friend Maitreya alone stands by him through thick and thin. Cārudatta's friend Jūrṇavṛddha sends a mantle to him by the hand of Maitreya who gives it to Cārudatta when he has finished his evening worship. Cārudatta asks Maitreya to offer the oblation to the Mothers, and Maitreya with Radanikā (maid in the service of Cārudatta) opens the side-door to go out, when all of a sudden the lamp he was carrying is extinguished

[While Cārudatta was engaged in the worship of the deities, Vasantasenā, the most beautiful courtesan-girl in Ujjayinī, while out for a walk in the evening, gets separated from her maids and is pursued by Śakāra (the king's brother-in-law, a vagabond and a libertine) with his satellites (Viṭa and Ceṭa) on the street. Śakāra knows that Vasantasenā was in love with Cārudatta, and that she was not likely to care for him. He wants therefore to carry her forcibly. Vasantasenā successfully dodges him for a while, when she learns from Śakāra that she had come near Cārudatta's house. And as luck would have it, the side-door was opened just at that very moment, as though to help her, by Vidūṣaka] by Vasantasenā who enters the house. Vidūṣaka quite unaware of all this asks Radanikā to wait there till he returned after lighting the lamp again. In the meanwhile, Śakāra catches Radanikā, mistaking her for Vasantasenā. When Vidūṣaka returns with the lamp, the mistake is discovered. Viṭa makes a sincere apology to Vidūṣaka but Śakāra asks Vidūṣaka to tell Cārudatta to restore Vasantasenā to him, on pain of life-long enmity in case of refusal. In the house itself, Cārudatta mistakes Vasantasenā for a while, for Radanikā; but when Vidūṣaka returns with Radanikā, everything is made clear. Vasantasenā is now desperately in love with Cārudatta and requests him to keep her ornaments as a deposit, as she was harassed by ruffians like Śakāra and others on their account (This was merely an excuse to be able to meet Cārudatta more often). Cārudatta and Maitreya escort Vasantasenā to her house, and return home, Maiteya being directed to look after the ornaments at night time.]

I. 8. 106—अथवा...,Maitreya is contrasting his present state with what obtained when Cārudatta was rich. Then he, as an honoured guest, used to get plenty of sweet dishes day and night, which he could eat at will, and leisurely enough; but now he had to live from hand to mouth, being required even to seek invitations for dinner from others. I. 8. 107—समीहितव्यानि the original Prakrit पच्छिदव्वाइं may be rendered as प्रत्येष्टव्यानि also. तूलयसि—a nominal verb derived from तूल (cotton) meaning 'treating one lightly' or 'making miserable'; तुलयसि would be derived from तुला (a balance) 'to weigh in the balance' 'to reduce to a wretched state.' I. 8. 108—उद्गार is 'ढेकर' in Marathi.

आशित:—Cau. P. P. from अश्, to eat; if we read आशितः, it would mean the same thing ultimately (आशितम् अस्य अस्तीति); चतुःशालक—a quadrangle or square with four शालाs or halls (चतस्रः शालाः अत्र) I. 8. 109—मल्लक (or मल्लकं) a small cup (something like 'वाटी' in Marathi). चित्रकर इव...,there were so many dishes placed in various cups, to be eaten, that it was impossible to do justice to all of them. So what Maitreya did was that he just took with his finger a little bit from every cup, and pushed them away, leaving their contents almost in tact (This is generally done by rich people who are afraid to eat owing to their suffering from indigestion). He is therefore aptly compared to a चित्रकर or painter who is also surrounded with a number of cups containing different paints, and who also makes use only of a little paint here and there from the cups, with his painting brush. नगरचत्वरवृषभ-The Vidūṣaka is often compared to a bull (cf. विपणिगत इव बलीवर्द आर्यगौतमः..., Mālavikā IV). The वृषभ here referred to is the पोळ or वळू who is held as sacred and so allowed to roam about at will, and extraordinarily well fed. It is a common sight in India, to see these bulls, standing ruminating, in the middle of the king's high-way, quite unconcernedly as though they were the monarchs of all they surveyed. रोमन्थायमानः—Present participle from the verb from रोमन्थ (रोगं मथ्नातीति rumination), रोमन्थं वर्तयति इति रोमन्थायते. I. 8. 111—गृहपारावत—This is also a happy simile; the pigeon after wandering all over the place during the day, comes back to roost at night, at its abode; so Vidūṣaka also managed to pass his time during the day somehow, and came back to Cārudatta's abode for rest. I. 8. 112—सिद्धीकृतदेवकार्य—A special देवकार्य seems to have been intended here. Was the mantle sent by Jūrṇavṛddha an आहेर (a present sent on auspicious ceremonial occasions by friends and relatives) to Cārudatta who had started a देवकार्य? If this view is correct, the reading षष्ठीव्रतकृत is certainly preferable. (In Act III. Cārudatta's wife also refers to the रत्नषष्ठी). I. 8. 113—चारुदत्तः-Usually Maitreya speaks of चारुदत्त as आर्यचारुदत्त, but there is no point in scrupulously sticking to that form of address. Hence the reading आर्यचारुदत्तः need not be regarded as more authoritative. मैत्रेय is the विदूषक (for definition, see Appendix A) who is the confidant of the hero (and नर्मसचिव of the king) in a Sanskrit play. He is also a pre-eminently humorous character and evokes laughter, by his appearance, dress and jokes most of which are connected with eatables. The Vidūṣaka in our play is the most striking type in Sanskrit literature.

(9) CONSTRUE : यासां मद्गृहदेहलीनां बलिः हंसैः च सारसगणैः च सपदि विलुप्तपूर्वः, विरूढतृणाङ्कुरासु तासु एव संप्रति कीटमुखावलीढः बीजाञ्जलिः पतति। (वसन्त-तिलका)

विरूढाः तृणानाम् अङ्कुराः यासु, कीटानां मुखैः अवलीढः. Formerly, the बलि was so rich, both in quality and quantity, that swans and Sārasas rushed in to devour it immediately it was offered; but now the बलि is small in quantity and poor in quality and is eaten only by small insects and worms. Cārudatta had to curtail his establishment to such an extent that there were no servants even to sweep the देहलीs of the big house, with the result that grass had grown on them. अनुभूतविभवस्य विभवच्युतिः अतीव खेदस्थानमिति भावः। (श्रीनिवासाचार्य). I. 9. 5—सर्वकालमित्रं, a very apt certificate for Maitreya who deserves it well, as would be seen from the play itself.

(10) सुखं हि...Cf. यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम्। निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः॥ Vikram III. I. 10. 2—मरणाद्...,a stupid question. The passage seems to have been put in merely to account for the next verse. Strictly speaking, in place of मरणात्, दारिद्र्यात्, मरणदारिद्र्ययोः ought to have been used; as it stands, मरणात् must be taken to mean मरणमनुचिन्त्य.

(11) Death is preferable to poverty; for, death can cause agony for a small time only, while the life of a poor man is nothing but an endless misery I. 11. 3—प्रणयी (a suppliant, प्रणय meaning ‘request’; or, an affectionate person) च जनः तस्मिन् संक्रामितविभवस्य—this tells us how Cārudatta had become poor. सुर...—The waning of the moon is attributed to the digits being drunk one by one, by Gods and the Manes in the dark fortnight. The sixteenth digit enters the plants (hence, the epithet ओषधिनाथ for the moon). This idea is frequently referred to in Sanskrit literature, the moon being described as one making a supreme sacrifice for the sake of creatures, and hence the eagerness to see the प्रतिपच्चन्द्र in the first fortnight, after his self-immolation on the Amāvāsyā day. Read रविमाविशते सतां क्रियायै सुधया तर्पयते पितॄन्सुरांश्च। Vikram III, स्थाने भवानेकनराधिपः सन्नकिंचनत्वं मखजं व्यनक्ति। पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः॥ Raghu V. The idea of the moon being drunk in this way is probably due to his identification

with the Soma drink in the Vedas (and as the Soma plant was regarded as the best of the ओषधिs, the moon was also called ओषधिनाथ). Maitreya means to say that Cārudatta need not bemoan his wretched state too much, for his poverty was due to his generosity and self-sacrifice which are bound to command respect from others.

(12) CONSTRUE : अतिथयः क्षीणार्थम् इति अस्मदीयं गृहं भ्रमन्तः मधुकरा कालात्यये संशुष्कसान्द्रमदलेखं करिणः कपोलम् इव परिवर्जयन्तियत्, एतत् तु मां दहति। (वसन्ततिलका)

संशुष्का सान्द्रा मदलेखा यस्य तम्; when the elephants cease to put forth the ichor, the bees also refrain from going to them. The elephants, their temples, and bees are respectively compared to Cārudatta, his house and the guests. दहति is more emphatic than तपति. अतिथि—अतति इति, one who is always on the move; or, न विद्यते द्वितीया तिथिः यस्य, who does not stay for more than a day at another's house (एकरात्रं तु निवसन्नतिथिर्ब्राह्मणः स्मृतः। अनित्यं हि स्थितो यस्मात्तस्मादतिथिरुच्यते ॥ Manu III).

I. 12. 3—एते... Vidūṣaka means to say that it was not surprising to find wealth going to persons who can not make proper use of it. For, that is the very nature of wealth; it goes where it is not enjoyed; it is afraid of being used up like गोपालदारकाः who run to places where they can not be bitten (there is a pun intended on खज्जन्ति, which means 'enjoyed' with अर्थ). The expression गोपालदारक is purposely used to refer to आर्यक in the play (who was a गोपालदारक), who ultimately overthrows King Pālaka and becomes king of Avanti. अर्थकल्यवर्त—The poet is fond of this word कल्यवर्त ; he uses that expression a number of times in the play. कल्यवर्त—कल्यम् morning (कलयति चेष्टाम्), and कल्ये वर्त्यते अनेन, which enables one to live in the morning; now the morning breakfast is not very substantial as compared to the mid-day dinner. So कल्यवर्त ultimately means 'an unsubstantial thing' 'a trifle', 'a bagatelle'. It is quite appropriate that the भोजनप्रिय Vidūṣaka should call अर्थ a कल्यवर्त.

(13) Cārudatta is clearing the misunderstanding in the mind of Vidūṣaka whose last speech showed that he was paying too much importance to the loss of wealth sustained by him. Cārudatta says that his real grievance was that his friends had grown cold towards him since the time he became poor.

भाग्यक्रमेण... Cf. नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण । Megha. नष्टं धनम् आश्रयः यस्य, सुहृदः (शोभनं हृदयं यस्य) भावः सौहृदम् (more correctly, the form is सौहार्दम्).

(14) दुःखं दुःखानुबन्धीति न्यायेन दारिद्र्यमन्यामपि दुःखपरंपरामनुकर्षतीत्याह । (श्रीनिवासाचार्य). The poet shows how poverty is the main spring of all calamities. The relation of cause and effect described between various pairs is not intended to be regarded critically निधनता—निधनस्य भावः, निवृत्तं धनं यस्मात् सः निधनः.

(15) परपरिभवः—परः (great) or परस्य (by another) परिभवः, अपरं of another kind, unusual. स्वजनानां (relatives) जनानां च विद्वेषस्य करणम्. परिभव and जुगुप्सा—here the कार्य is identified with the कारण; परिभव means परिभवहेतु and जुगुप्सा, जुगुप्साहेतु. कलत्रात्...— This shows that there is no peace at home also for a poor man; and परिभव at the hands of a wife is the hardest to bear. कलत्रम्—a wife (the word is of neuter gender, usually explained as गडति, गड्यते or कडति, कड्यते वा, who should be protected). न दहति च संतापयति च—The idea is that it would have been far better, if the शोक had burnt him down to ashes once for all; but the शोक wants to torment him more by not burning him completely, but continuing to torment all the same. I. 15. 1 त्वमपि... Cārudatta offers the oblation to the गृहदेवताs, because that could be done inside the house; but as the बलि to the Mothers had to be offered outside the house in the square, Cārudatta asks Vidūṣaka to do that for him, as he is too much ashamed to go out for that purpose himself. चतुष्पथ—चतुर्णां पथां समाहारः, where four roads meet, a square. मातृभ्यः—The divine Mothers, said to be eight, ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कौमारीत्यपि चामुण्डा चर्चिकेत्यष्ट मातरः। (or, seven according to some who read the second half as कौवेरीत्यपि कौमारी सप्तैव मातरः स्मृताः ।). I. 15. 6—यत एवं... This is a natural touch; many a man harassed by ill-luck for a long time, feels often exactly in the same way. Cf. [भर्तृदारिके ननु भणामि किमेतस्या देव्या निष्करुणायाः पुरतो वादितेन या...अद्यापि न ते प्रसादं दर्शयति । Nāgānanda I. I. 15. 8—नित्योऽयं विधिः—Cārudatta means to say that a householder is enjoined to offer worship to the deities, irrespective of the consideration whether that worship becomes fruitful or not; if he fails to observe these injunctions of the Śāstras, he would incur sin. A विधि is an injunction to do something; विधिs are of three kinds:— (1) नित्यकर्म—This must be done; it does not produce any merit, but failure to do it produces sin (such कर्मन्s are संध्यावन्दन, daily worship of the deities etc.) (2) नैमित्तिककर्म—This is to be done on specified occasions only (such as the उपनयन) (3) काम्यकर्म, like the पुत्रकामेष्टियज्ञ, to be done at will, for some special purpose.

(16) तपसा कृच्छ्रचान्द्रायणादिना शारीरेण धर्मेण, मनसा ध्यानधृतेन, वाग्भिः जपस्तुतिरूपाभिः, मनोवाक्कायकर्मभिः आत्मविश्रान्तैरिति यावत्, बलिकर्मभिः बहिःस्थानविशेषकल्पितैः पूजाविधानैश्च (श्रीनिवासाचार्य). शमिनाम्—This shows that a worshipper must not be impatient, but should control himself. I. 16. 8—सर्वमेव...Vidūṣaka means to say that his ill luck is so persistent that whatever he undertakes to do was bound to end exactly the contrary way, like the reflection in a mirror, which shows the right side of the original, as the left and so forth. I. 16. 9—विट and चेट (for definition, see Appendix A) and राजवल्लभ,—these expressions suggest the entrance of विट, चेट and शकार (in accordance with the dictum, नासूचितः पात्रप्रवेशो भवेत्). I. 16. 10—तस्मान्मण्डूक..., Vidūṣaka is afraid that the Viṭas, Ceṭas etc. would not fail to ill-treat him, intoxicated with wine and irresponsible in their behaviour, as they are likely to be. Vidūṣaka is described in Sanskrit dramas, as being very nervous and specially afraid of serpents. I. 16. 11—त्वमुपविष्टः... And if Vidūṣaka happens to be surrounded by the Viṭas, Ceṭas etc., how could Cārudatta render any help to him, being seated inside? I. 16. 12—समाधि means here simply 'concentration.' A person practising samādhi has to remain quite steady and motionless and persons nearby also are expected to observe complete silence. This is a clever device on the part of the dramatist to keep Cārudatta and Vidūṣaka silent on the stage, in order to introduce Vasantasenā, Śakāra etc. (In Vikram II. Kālidāsa similarly makes use of Vidūṣaka's samādhi for a similar purpose). Really speaking, the scene where Śakāra and Vasantasenā take part is a separate one, outside on the street far away from Cārudatta's house at the beginning. (It is only after I. 38 that the characters come near Cārudatta's house). But a Sanskrit drama has no separate scenes in an Act. A Sanskrit dramatist, therefore, has to keep the characters already on the stage, dumb like statues, while a separate scene is being describad. The poet here furnishes a good excuse viz. Cārudatta's samādhi, to keep both Cārudatta and Vidūṣaka quiet. I. 16. 14—शकार—(for definition, see Appendix A. The definition, however, is not of much

value, as the Sāhityadarpaṇa seems to have based its definition on the characteristics of the शकार in this drama itself) so called, because he uses the शकारी dialect abounding in शs. His real name is संस्थानक and he is the brother-in-law of King Pālaka. The characteristics of his speech (which are amply illustrated in the text) are given in the following couplets—अपार्थमक्रमं व्यर्थं पुनरुक्तं हतोपमम् । लोकन्यायविरुद्धं च शकारवचनं विदुः ॥ आगमलिङ्गविहीनं देशकलान्यायलोकविपरीतम् । व्यर्थैकार्थमपार्थं भवति हि वचनं शकारस्य ॥

(17) Vasantasenā is compared to a हरिणी pursued by a hunter. A हरिणी casts tremulous glances about and runs about through terror. परिवर्जितं सौकुमार्यं यस्याः सा, नृत्यस्य (the reading नृत्तस्य means the same thing) प्रयोगे विशदौ. उद्विग्न...may be explained in a number of ways:—(1) उद्विग्ना चञ्चला च कटाक्षेण विसृष्टा च दृष्टिः यस्याः सा (2) उद्विग्नेन भीतेन अत एव चञ्चलेन अनवस्थितेन कटाक्षेण विसृष्टा दृष्टिः यया (श्रीनिवासाचार्य) or (3) उद्विग्नं चञ्चलं यथा तथा कटाक्षेण विसृष्टा दृष्टिः यया. व्याधस्य अनुसारेण चकिता. भयेन is significant. Viṭa means to say that there was no reason why Vasantasenā should be afraid of them. They were surely not going to harm her.

(18) वासु=बाला. यासि धावसि पलायसे is पुनरुक्त; न मरिष्यसि. लोकविरुद्ध. तपस्वि—helpless (गरीब बापडें in Marathi). अङ्गारराशि...Sakāra's upamās are quaint and original.

(19) The Ceṭa (who occupies the status of a 'हुजऱ्या') is a low-caste man (while the Viṭa is a man of superior intelligence and well-read and so speaks Sanskrit). His upamās are therefore in keeping with his status and intelligence. He compares Vasantasenā to a peahen, and Śakāra to a cock (or, to a dog, if we read कुक्कुर). No reason is mentioned as to why the ग्रीष्ममयूरी should be उत्त्रासिता (श्रीनिवासाचार्य says—यथा सान्द्रबर्हा बर्हिणी ग्रीष्मदिनेषु दावानलभीता पुष्पपल्लवादिकमपि रक्तं दृष्ट्वा धावति तथा त्वमपि संभृतप्रसाधना चोरशङ्कया रक्तमपि जनं दृष्ट्वा धावसीत्यर्थः). भट्टारक—usually, the king is thus addressed in dramas, here it means simply 'Lord' or 'Master.'

(20) Vasantasenā was dressed in a red Śālu and was wearing a garland of red lotus-buds. As she was running away her garment was fluttering in the wind, and the buds were falling down on the ground one by one. The बालकदली also puts on red flowers and is violently shaken by the wind (बाल is put in to account for the expression विकम्पमाना,—विशेषेण कम्पमाना) and so, Vasantasenā is aptly compared to it. The comparison to

मनःशिलगुहा is also equally appropriate; the गुहा also puts forth bud-like red pieces when struck with the chisel.

(21) मदन, अनङ्ग and मन्मथ are synonyms; रावण had nothing to do with कुन्ती (Śakāra's knowledge of mythology is a vastly confused one, as the student would find from the text itself further on). रावण lived in the times of Rāma, while Kuntī was the mother of the Pāṇḍavas. अनङ्ग—नास्ति अङ्गम् अस्य, the bodiless one; Madana is so called, as his body was burnt down to ashes by Śaṅkara when he wanted to obstruct Śaṅkara's penance. (Read क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति। तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार॥ Kumāra III). अनङ्ग is also explained as नास्ति अङ्गं ज्ञानम् अस्मात्, because love is blind.

(22) पतगेन्द्रात् (पतगेन्द्र Garuḍa, the lord of birds) भयेन अभिभूता, व्याली a female serpent who is more active than the male one. विशेषयन्ती—surpassing. वेगादहं..., a bad exaggeration. Viṭa means to say that he would arrest the speed even of the wind. The reading निरुन्ध्याम् is simpler. त्वन्निग्रहे...न मे प्रयत्नः may be interpreted in various ways:—(1) I need not make any effort to catch you. To overtake you is child's play for me. (2) To catch a woman is an insignificant thing; I am not going to bother myself about it. (3) I do not want to catch you and so, I am not going to make any effort in that direction. You may regard me as your friend who would allow you to escape. I. 22. 1—भाव—a respectful term of address.

(23) A very common way of worshipping a god is to address him by various names (the विष्णुसहस्रनाम contains a thousand names of Viṣṇu) glorifying his deeds. Śakāra complains that though he is prepared to address Vasantasenā in ten (the actual number of epithets used is eleven, but Śakāra never pretended to be a mathematician) different ways, she would not have him. Most of the epithets used are derogatory to Vasantasenā, but that is the Śakārian way of doing things. नाणकस्य मोषिणी सा च कामस्य कशिका (.whip), or नाणकमोषी कामः तस्य कशिका—A courtesan incites passion and robs a man of his possessions. नाणक—a coin; it is usually held that this word came into use about the time of Kaniṣka (1st century A. D.). लासिका—नर्तकी. निर्नासा–निम्ननासिकेत्यर्थः। यद्यप्युन्नतत्वमेव नासिकायाः सौन्दर्यं तथापि शकारवचसि वैपरीत्यं न दूषणम्। (श्रीनिवासाचार्य). If णिण्णाशा is rendered as निम्नाशा, it may mean 'having low desires' or 'loving low persons.' कुलनाशिका—many a nobly born youth brings complete ruin to the family, by associating himself with the courtesans. वेशवधूः, सुवेशानिलया, वेशाङ्गना and वेशिका all mean the same thing. वेश (विशन्ति अत्र) is the वेश्यागृह or the quarter where courtesans live. सुवेशानिलया-सुवेशः (a good courtesan-house) निलयः यस्याः सा or सुवेश means 'excellent ornaments or apparel' and the expression may be taken to mean 'wearing good ornaments or apparel.' It is better to take it as merely meaning 'a courtesan,' so as to make all the four expressions वेशवधूः etc. synonyms.

(24) प्रचलिताभ्यां कुण्डलाभ्यां घृष्टे गण्डयोः पार्श्वे यस्याः सा—Vasantasenā suddenly looked back, turning her head, hence the ear-rings rubbed against the cheeks (अत्र कुण्डलमात्रग्रहणात् चकितया विवृत्य पश्चादवलोकन कुण्डलदर्शनं व्यज्यते—श्रीनिवासाचार्य). विटजनस्य नखैः घट्टिता; जलधरस्य गर्जितात् भीता सारसी. Vasantasenā, and her ear-rings are compared respectively to the lute and the विटजन (there is hardly anything in common between the कुण्डलs and विटजन, excepting 'coming into contact' with गण्डपार्श्व and वीणा respectively).

(25) झाणज्झणन्त may be rendered as झणज्झणायमान. Śakāra has evidently read Purāṇic literature, and remembers the incidents in the Rāmāyaṇa and the Mahābhārata, but has a knack of mixing them up impartially in a quaint manner. रामभीता should have been दुःशासनभीता, and हनूमान् विश्वावसोः भगिनीम्, अर्जुनः श्रीकृष्णस्य भगिनीं सुभद्राम्. Viśvāvasu was a Gandharva chief; he is referred to in the Mahābhārata.

(26) Ceṭa's idea of happiness is eating plenty of fish and flesh. He therefore asks Vasantasenā to love Śakāra, so that she could have plenty of fish and flesh and he adds that there was so much मत्स्यमांसक at Śakāra's house that even the dogs (who ordinarily would like to feast upon a corpse) refuse to look at मृतक, satiated as they are with the मत्स्यमांसक offered to them. श्रीनिवासाचार्य explains differently as follows:—एताभ्यां मत्स्यमांसाभ्यां निमित्तभूताभ्यां शुनकाः श्वानः मृतं न सेवन्ते इति काकुः, सेवन्त एवेत्यर्थः। मत्स्यमांसप्रदं हि श्वानः कृतज्ञा मृतमपि स्वामिनं न परित्यजन्ति। तथाविधदुर्लभद्रव्यदं त्वमपि रमयैनमित्यर्थः। Even the dogs, grateful as they are, do not abandon their dead master (मृतकं refers to the owner of the dogs) who has treated them well. So, Vasantasenā should not hesitate to agree to the wishes of Śakāra who would treat her very kindly. This seems to be very far-fetched.

(27) CONSTRUE : कटीतटनिवेशितं ताराविचित्ररुचिरं रशनाकलापम् उद्वहन्ती निर्मथितचूर्णमनःशिलेन वक्त्रेण (उपलक्षिता) त्रस्ता त्वं नगरदैवतवत् किं द्रुतं प्रयासि । (वसन्ततिलका)

कटीतटे निवेशितम् , ताराः इव (or, ताराभिः with pearls) विचित्रः रुचिरः च (रशनाकलापः, the girdle, waist-band) तम्र. निर्मथिता (lit. crushed, hence surpassed, in red colour) चूर्णमनःशिला (or चूर्णानि fragrant powders च मनःशिला च) येन (goes with वक्त्रेण), or निर्मथितेन अत एव चूर्णेन मनःशिलेन (उपलक्षिता). The reading अद्भुतम् (unusual, extraordinary) is also a good one. It may go with नगरदैवत or simply means 'आश्चर्यम्'.

(28) शृगालीव कुक्कुरैः is हतोपम as dogs would not be going after a शृगाली. वृन्तेन सहितम्. I. 28. 3—पल्लवक, परभृतिका, माधविका (I. 28. 8) the वासन्ती creeper (माधव is the वसन्त season) are all connected with the वसन्त season, and so, are fit names for the attendants, of Vasantasenā. परभृतिका is the कोकिल, so called, because its eggs are hatched by the female crows (प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति । Śāk. V). In Vikram IV, Kālidāsa refers to the परभृता as विहगेषु पण्डितैषा जातिः and त्वां कामिनो मदनदूतिमुदाहरन्ति । I. 28. 12—स्त्रीणां शतं...,this would naturally be greeted with peals of laughter from the audience. I. 28. 17—अन्विष्यताम्..., the implication is that Vasantasenā would not be able to find her servants, even after a search. I. 30. 1—विलप...,this shows that Śakāra is not a blockhead; he knows परभृतिका and पल्लवक to be connected with वसन्तमास, and challenges Vasantasenā to call to her aid other associates of the spring as well!

(29) Śakāra in saying त्वां कः परित्रास्यते (I. 30. 2) had made a general statement. In this verse, he mentions some well-known persons in mythology by name (of course, in the Śakārian fashion). जमदग्निपुत्र was परशुराम, who destroyed the Kṣatriyas twenty-one times. दशकन्धर-the ten-mouthed रावण was of course not a कुन्तीसुत (the पाण्डवs were the sons of Kuntī). Some take भीमसेन etc. as four persons; it is better to take only two persons as being referred to, as that brings out the Śakārian absurdity better. दुःशासन..., here Śakāra is right in his reference. Duḥśāsana did drag (Draupadī) by the hair.

(30) Śakāra shows how easy it is for him to kill Vasantasenā, if he meant to do so. (This incidentally suggests what is going to happen to Vasantasenā in Act VIII).

Śakāra draws out his sword when he says ननु प्रेक्षस्व, ननु प्रेक्षस्व and points out to Vasantasenā, how the sword is सुतीक्ष्ण (and so, there was no danger about its failing to do its duty) and fortunately Vasantasenā's head was turned towards him, so that the sword can without any effort reach it. कल्पये and मारयामि—this is पुनरुक्त. (Some render शीर्शं as शीघ्रं in place of शीर्षम्). मुमूर्षु.... (1) A dying man does not live, a Śakārian platitude (2) One who is about to be killed by Śakāra would not be able to escape his fate (by running away)! I. 30. 8—अबला-न बलं यस्याः सा, one should fight with one's own equals. I. 30. 9.—अत एव म्रियसे—Viṭa understands अबला to mean 'a woman,' and says that because Vasantasenā was a woman, she has been spared by them. पृथ्वीधर's comment बलवान्धारयितुं न शक्यत एवेति तात्पर्यम्, misses the real point altogether. I. 30. 12—अनुनयोऽप्यस्य...,Śakāra's speech अत एव न मार्यसे showed that he was prepared to be lenient towards Vasantasenā who was however not quite sure how far to trust his words (न साम रक्षस्सु गुणाय कल्पते इति न्यायेन मार्जारे सारिकाया इव खले वाङ्माधुर्ये विपर्यये पर्यवस्यतीति ध्वन्यते । श्रीनिवासाचार्य). Śakāra, feeling that Viṭa's statement अत एव म्रियसे was not clear enough, adds अत एव न मार्यसे. I. 30. 14—शान्तं—Peace, used to stop a man from doing or saying something undesirable. न पुष्पमोषं..., a proverbial saying. No one would think of removing blossoms from the creepers in gardens; for, these creepers are specially reared up there in order that they may have more blossoms. Similarly, women like Vasantasenā, as a matter of fact, should receive all encouragement to deck themselves with more and more ornaments which show them at their best. I. 30. 17—वरपुरुष... Śakāra uses three epithets to describe himself, वरपुरुष, मनुष्य and वासुदेव. After calling himself a वरपुरुष (the suggestion is also that he is a bridegroom to be married), he descends to the mere मनुष्य, and again goes to the other extreme, calling himself Vāsudeva (the highest deity according to the Bhāgavatas. Here, वासुदेव means वासुदेवसदृश). I. 30. 25—मामन्तरेण referring to me, अन्तरेण being used with the accusative. The reading where only अन्तरेण is used, would mean 'in her heart,'—Vasantasenā is really enamoured of me in her heart, though she may deny it outwardly, by trying to run away from us. I. 30. 26—श्रान्तोऽस्मि...Śakāra understands Vasantasenā's शन्तं शन्तं to mean श्रान्तः क्लान्तः, and tries to assure Vasantasenā that his fatigue (at which Vasantasenā showed great concern) was entirely due to his following her persistently, and not to any thing else. I. 30. 57—शपे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम्—This expression may be interpreted in the following two ways :—(1) शीर्षम् is Śakārian for शीर्षेण, so that Śakāra swears by his feet and Viṭa's head (the juxtaposition of शीर्ष and पाद being meant to evoke laughter). Here the absurdity lies in the transposition of शीर्ष and पाद; the proper way would have been आत्मीयेन शीर्षेण and भावस्य पादाभ्याम्. (2) आत्मीयाभ्यां पादाभ्यां भावस्य शीर्षं स्पृष्ट्वा, this is Śakārian for 'prostrating myself before Viṭa'; here also the transposition of पाद and शीर्ष is intended. पृष्ठानुपृष्ठं वर्तते अस्यां क्रियायामिति-पृष्ठानुपृष्ठिका तया.

(31) तरुणजनाः सहायाः यस्मिन्, a courtesan should be ready to welcome young men who are her main stay (न तु कुलाङ्गनानिवास इव गुरुजनसहाय इत्यर्थः। श्रीनिवासाचार्य). विगणय-वेश्याभावं may be understood as an object. (मार्गजाता लतेव न ह्युद्यानलताया इव मार्गजातलतायाः कोऽपि स्वामी नियतः। येन मार्गगामिभिरविशेषेणावचेयफलपुष्पेति भावः। श्रीनिवासाचार्य).

(32) The expressions वर्णाधमः and इतरे (in line 3, which refers to the Śūdras) point out to the rigidity of the caste system in those days. The Śūdras were regarded as forming a separate group by themselves, while the Brāhmaṇas, Kṣatriyas and Vaiśyas (who alone were entitled to have the संस्कारs performed on them) formed another. नाम्यति—नामं करोतीति, or used for नामयति denominative from नाम (in the sense of 'bending down'). I 32. 2—गुणः-This is Vasantasenā's answer to वेश्यासि सर्वं भज (and also to अहं...वासुदेवः कामयितव्यः said by Śakāra). She means to say that even a courtesan can not be made to love any one by force. True love can only be caused by the virtues and merits of the person concerned. श्रीनिवासाचार्य explains differently. A courtesan, unlike a कुलवधू, can love or hate a person out of consideration of his character. A कुलवधू can not but love a person to whom she is wedded, irrespective of his qualities (कुलवधूनां हि स्वधर्मनियतानां नास्ति गुणग्रहणावसरः। अस्माकं तु गुणवत्येवानुरागः तदधीना च प्रवृत्तिरिति न त्वदुक्तं युक्तम्। न हि वाप्यादेरचेतनस्य स्वेच्छावसरः येन न विशेषग्रहणम्). This does not seem to have been intended by the poet. The passage points out only to a general truth expressed also further in I. 50 (हृदये गृह्यते नारी). I 32. 6—कामदेवायतनोद्यानात्प्रभृति—कामदेव is मदन, the God of love. उद्यानात् is equal to उद्याने दर्शनात्, गर्भदासी—गर्भतः दासी, a slave by birth. तस्य—of that well-known one

(पूर्वं दातृतया अद्य च दुर्गततया प्रसिद्धिः सूच्यते—श्रीनिवासाचार्य). Cf. for the use of तत् to mean 'well-known' 'famous', सा रम्या नगरी etc. I. 32. 8—यदेव..., for Vasantasenā would be certainly making use of that information to slip away from the hands of Śakāra who was thus helping his opponent by his foolish speech. I 32. 9—रत्नं...Cf. त्वमात्मनस्तुल्यमसुं वृणीष्व रत्नं समागच्छतु काञ्चनेन । Raghu VI. तद्गच्छतु–Viṭa, so far, had been inclined to aid Śakāra in his efforts to catch Vasantasenā, but on hearing that she had been in love with Cārudatta, he decides to help her to get out of the reach of Śakāra. I. 32. 10—काणेलीमातः—This is how Śakāra is addressed by Viṭa in the play. (1) काणेली माता यस्य (cf. गान्धारीमातः and similar expressions in भास's plays), where काणेली is usually taken to mean 'an unchaste woman,' 'असती'. This is not very complimentary to Śakāra (cf. the expression दासीपुत्र used very often in historical accounts). (2) or, काणेली means कन्यका (and अनूढा, not a lawfully wedded wife), so that Śakāra's mother was just a Mistress (वस्तुतस्तु राजश्वशुरस्यानूढायां कन्यायां जात इत्युचितं व्याख्यातुम्। श्रीनिवासाचार्य. (3) or, काणेली is just a proper name. Some read काणेलीभ्रातः in place of काणेलीमातः. I. 32. 14—उपकृतम्...,because it was on account of the information supplied by Śakāra that she would be able to meet Cārudatta. The reading येन प्रियसंगमं प्रापिता is also a good one, meaning the same thing. I. 32. 17—माषराशि and मसीगुटिका are of the same colour, but Vasantasenā and अन्धकार are not; so this is a Śakārian upamā.

(33) आलोके (in the light, or दर्शने) विशाला, तिमिरे प्रवेशेन विच्छिन्ना.

(34) असत्पुरुषसेवेव—This suggests Viṭa's own fate in Act VIII. Mammaṭa quotes this verse in his Kāvyaprakāśa as an instance of उत्प्रेक्षा and संसृष्टि (of उपमा and उत्प्रेक्षा). Daṇḍin in his Kāvyādarśa discusses the first line in detail and proves that it contains उत्प्रेक्षा and not उपमा (लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः । इतीदमपि भूयिष्ठमुत्प्रेक्षालक्षणान्वितम् ॥ केषांचिदुपमाभ्रान्तिरिवश्रुत्येह जायते । नोपमानं तिङन्तेनेत्यतिक्रम्याप्तभाषितम् ॥ उपमानोपमेयत्वं तुल्यधर्मव्यपेक्षया । लिम्पतेस्तमसश्चासौ धर्मः कोऽत्र समीक्ष्यते ॥ यदि लेपनमेवेष्टं लिम्पतिर्नाम कोऽपरः। स एव धर्मो धर्मी चेत्यनुन्मत्तो न भाषते ॥ कर्ता यद्युपमानं स्यान्न्यग्भूतोऽसौ क्रियापदे । स्वक्रियासाधनव्यग्रो नालमन्यद्व्यपेक्षितुम् ॥ यो लिम्पत्यमुना तुल्यं तम इत्यपि शंसतः। अङ्गानीति न संबद्धं सोऽपि मृग्यः समो गुणः । यथेन्दुरिव ते वक्त्रमिति कान्तिः प्रतीयते । न तथा लिम्पतेर्लेपादन्यदत्र प्रतीयते ॥ II. 226-232). Prof. Pischel argues on the strength of this verse, that Daṇḍin wrote the Mṛcchakaṭika. The verse, more probably,

appears to be one of those floating verses which are well-known and oft-quoted, but which can not be traced to any individual author. I. 34. 7—शृणोमि गन्धं...न पश्यामि भूषणशब्दम्—Cf. 'Eye of man hath not heard, nor ear seen,' and 'I see a voice...I can hear my Thisby's face'—*A Midsummer Night's Dream.* I. 34. 9... जनान्तिकम्—Aside (see Appendix A), so that what Viṭa says is supposed to be heard only by Vasantasenā (and of course by the audience) and not by any other character on the stage.

(35) CONSTRUE: त्वं जलदोदरसंधिलीना सौदामिनी इव प्रदोषतिमिरेण न दृश्यसे कामम्; तु (हे) भीरु, अयं माल्यसमुद्भवः गन्धः च त्वां सूचयिष्यति, नूपुराणि च मुखराणि। (वसन्ततिलका)'

जलदानाम् उदरसंधिः तस्मिन् लीना (the reading संविलीना would suggest a complete merging up into the clouds, which is not the meaning intended here). सौदामनी—सुदाम्नः (सुदामन् a cloud) अपत्यं स्त्री, lightning. We may supply सूचयिष्यन्ति after नूपुराणि. Viṭa says that Vasantasenā should not consider herself to be quite safe, because she could not be seen owing to the darkness; for, the माल्यगन्ध and the नूपुरशब्द would still enable them to locate her successfully. This is a hint to Vasantasenā to throw off the garlands and to make the नूपुरs less noisy. I. 35. 2—नाट्येन..., when the नूपुरs are pulled up on the leg, they would not be making any noise. It is difficult to see why नाट्येन should be used in the stage-direction here. Would it be difficult to provide any real नूपुरs for the actor representing Vasantasenā? The student would come across several cases of this unnecessary expression नाट्येन in the stage-directions further on. I. 35. 7—समाप्तजपोऽस्मि—The जप is timed to end at this stage to assist the development of the plot.

(36) स्फारीभवन्ति—a च्वि form, स्फार great (दुःखं दुःखानुबन्धीति न्यायादुपर्युपरि संपतन्त्यो बहुलीभवन्ति। श्रीनिवासाचार्य). पापं कर्म च...,this is illustrated in the play itself.

Re

(37) अल्पः (scanty) छदः (clothing) यस्य. पृथ्वीधर takes अल्पच्छदः to mean वस्त्रविहीनः. महापातकs are five:—ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः। महान्ति पातकान्याहुः संसर्गश्चापि तैः सह ॥ (Manusmṛti). Cārudatta says that दारिद्र्य is the source of so many calamities and evils, that Manu was wrong in mentioning only five Mahāpātakas; he should have added दारिद्र्य to that list and declared the Mahāpātakas to be six.

(38) विपन्नः देहः यस्य तस्मिन्. In spite of the tragic element involved, one is bound to be amused at this naive solicitude for दारिद्य's future, on the part of Cārudatta. दारिद्र्य had secured a good permanent abode to stay in; for, unlike other people, Cārudatta was expected to remain poor for all time, but after Cārudatta's death, where could दारिद्र्य find another so faithful a friend? भवन्तं goes with शोचामि; some take it as two words. भवं तं (तादृशीमुत्पत्तिं दरिद्रजन्मेति यावत्। श्रीनिवासाचार्य), but this would make एवम् unnecessary. I. 38. 1—सवैलक्ष्यम्—वैलक्ष्येण सहितम्. वैलक्ष्यम्—(विगतं लक्षं यस्य सः विलक्षः तस्य भावः) embarrassment, shame. Vidūṣaka was not prepared for such a sudden out-burst of feeling on the part of Cārudatta, and he is genuinely pained to have caused so great an anguish to Cārudatta's mind. I. 38. 21—अन्विष्यता...This is said in derision, because Viṭa was sure that Vasantasenā taking his hint, would not allow herself to be caught. (The same expression was used in I. 18. 17 by Viṭa to deride Vasantasenā).

(39) चाणक्येनेव द्रौपदी—A Śakarian piece of mythology and history. चाणक्य, the reputed author of अर्थशास्त्र, the exterminator of the nine Nandas (नन्दाः पशव इव हताः पश्यतो राक्षसस्य), was the Prime minister of Candragupta Maurya in the fourth century B. C. I. 39. 1—इतो भावः...,Śakāra makes sure that both Ceṭa and Viṭa have taken their respective positions, in various ways. (This scene is most effective on the stage, producing peals of laughter from the pit).

(40) Viṭa, while ostensibly praising Śakāra's feat, says that his action really deserves blame. A woman who was doing the right thing in following a कुलपुत्र ought not to have been dragged by the hair which should be tenderly treated or honoured (सेवितव्य).

(41) The पुनरुक्तत्व in the verse is apparent enough. The superiority of the Sanskrit language (in having a very large number of synonyms) is brought home to the reader by passages like these. I. 41. 6—दधिशर...,a quaint but quite expressive simile.

(42) Viṭa means to say that there was no wonder if स्वरनैपुण्य had been mastered by Vasantasenā. For, a courtesan naturally has to cultivate स्वरनैपुण्य, and रङ्गप्रवेश and कलानाम् उपशिक्षा would surely make her proficient in that art (रङ्गे हि तत्तद्भूमिकासदृशः स्वरभेदो

ग्राह्यः, कलाशिक्षणाच्च पक्ष्यादीनामपि स्वरा गृह्यन्ते, परवञ्चनार्थं च वेश्यानां सहजः स्वरभेदः इत्येकैकशोऽपि पर्याप्तानां त्रयाणां समवाये किं पुनर्वक्तव्यमिति भावः । श्रीनिवासाचार्य). I. 42. 3—पशुबन्धः (पशुः बध्यते अत्र) the place where the sacrificial victim (the goat here) is tied. Naturally, the heart of the goat about to be killed would be palpitating and is aptly compared to a lamp fluttering in the wind. The student will find that the similes in the mouths of different characters in the play, are most apt and natural. The Brāhmaṇa Vidūṣaka would naturally be reminded of the छागलहृदय (seen by him in the animal-sacrifices). फुरफुरायते, a form like खटखटायेते (I. 8. 2). I. 42. 7—For नेदम्, न्विदम् (नु इदम्, is it indeed) is also a good reading. Vidūṣaka addresses this passage to nobody in particular. If the reading is प्रवेश्यन्ते, it would be addressed to Radanikā who, Vidūṣaka thinks has been flirting with strangers and soliciting them. I. 42. 9—मे परिभवम्—Radanikā finding that Vidūṣaka had not seen her, draws his attention to her केशाकर्षणरूप परिभव. I. 42. 10—किं... If Radanikā is of a bad character, it is her परिभवः; otherwise, it is an insult to Cārudatta and Vidūṣaka that their servant should be so maltreated. I. 42. 20—स्वके गेहे...A proverbial saying. Even a weak person, in his own house or familiar surroundings, can successfully stand against a powerful opponent working at a disadvantage, being on unfamiliar ground. I. 42. 21—भागधेयकुटिल—Vidūṣaka, like his dear friend Cārudatta, is always brooding over their ill-luck. दुष्टस्य—A दुष्ट (spoiled) bamboo piece can be easily smashed down. I. 42. 23—महाब्राह्मण—used here in a good sense. Usually it means 'a Cāṇḍāla.' The word महत् used with certain words, gives a bad meaning (शङ्खे तैले तथा मांसे वैद्ये ज्यौतिषिके द्विजे । यात्रायां पथि निद्रायां महच्छब्दो न दीयते ॥), thus, महावैद्य—God of death, महायात्रा—a funeral procession, महानिद्रा-death, महामांस—human flesh etc.

(43) कृतः अन्तः (विनाशः or निश्चयः) येन सः कृतान्तः, an epithet of Yama, the God of death ; hence, fate, destiny. All are of equal status in the eyes of the कृतान्त. So, no one should be insulted or ill-treated because he happens to be poor (चारित्र्यच्युतिरेव दारिद्र्यं न धनच्युतिः, येन चारित्र्यच्युतः त्वमेव दैवहतः न चारुदत्त इति भावः । श्रीनिवासाचार्य). I. 43. 7—अन्यजन..., Viṭa does not mention Vasantasenā's name through a sense of shame.

(44) Viṭa says that they never contemplated violence to anybody ; the woman they were after was a वेश्या (स्वाधीनं यौवनं यस्याः

सा) who could dispose of her person at her will, and was also सकामा (this, of course, is not a fact; but Viṭa adds this expression to convince Vidūṣaka of their good faith). शीलवञ्चना—violence to character, outrage. I. 44. 1—अनुनयसर्वस्वम्—Falling prostrate before one is the highest kind of अनुनय or apology. I. 44. 3—सत्पुरुष—Vidūṣaka is touched by the frank nature of Viṭa and his sincere apology. So, he relents and calls him a सत्पुरुष who is bold enough to acknowledge his mistake.

(45) प्रणयः—favour. Viṭa has a very high regard for Cārudatta and so, does not want his misbehaviour to reach the ears of Cārudatta.

(46) CONSTRUE : सः अस्मद्विधानां प्रणयैः कृशीकृतः, तेन विभवैः कश्चित् न विमानितः, सोदकः ह्रदः निदाघकालेषु इव नृणां तृष्णाम् अपनीय सः शुष्कवान्। (उपजातिः)

प्रणयैः—requests, favours. कृशीकृत—P. P. of the च्वि form from कृश (not having the strict; sense of the च्वि). न विमानितः—People with ample riches are likely to treat others (especially their inferiors) with contempt. But Cārudatta was an exception to this general rule. तृष्णा—thirst; also, greed, desire for money, शुष्कवान्—to be understood both literally (with ह्रद) and metaphorically (with Cārudatta).

(47) This contains the usual Śakārian mythology, but in its most outrageous form. श्वेतकेतु is a sage well-known in the Upaniṣads, son of उद्दालक आरुणि (and also in the Mahābhārata, as one who put morality on a reasonable basis). The son of Rādhā was not Rāvaṇa but Karṇa (really Karṇa was born of Kuntī while a maiden, as a result of the boon from the Sun. Kuntī abandoned the child which was reared up by राधा the wife of a सूत, hence his epithets सूतपुत्र or राधापुत्र) and he was not इन्द्रदत्त, but secured from सूर्य. (There is no point in taking राधासुत, रावण and इन्द्रदत्त as three different personages, as also श्वेतकेतु to mean 'one having a white flag' that is, Arjuna, for, that would not be the Śakārian way proper !). Aśvatthāman was the son of Droṇa, and not the son of Kuntī (the wife of Pāṇḍu) and Rāma (this is perhaps the most outrageous statement even for Śakāra). Jaṭāyu who lost his life in helping Sītā, while she was being carried off by Rāvaṇa, was not the son of Dharmarāja (in the Mahābhārata times). I. 47. 4—आर्यचारुदत्तः—Cārudatta does not require to be compared to others, or judged by the standard of

others. He does not shine by any reflected lustre. His name itself would set up a tradition of its own.

(48) A beautiful verse. कल्पवृक्षः—(कल्पः संकल्पितोऽर्थः । जन्यजनकभावसंबन्धे षष्ठी. It is one of the five celestial trees, पञ्चैते देवतरवो मन्दारः पारिजातकः । संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥) the wish-fulfiling tree. Cārudatta granted the wishes of all poor people. सुचरितस्य निकषः (touch-stone). शीलवेलायाः समुद्रः, as the sea never oversteps its limits, Cārudatta never forgot to maintain his sterling moral conduct. उच्छ्वसन्तीव चान्ये—Others are really dead; people say they are alive, simply because they are letting off breath; that is all. (गुणवत्ता हि जीवितफलं यां बहव उपजीवन्ति, 'यस्मिञ्जीवति जीवन्ति बहवः स तु जीवति' इति न्यायेन गुणवैकल्यं जीवन्मृतिरेवेति भावः । श्रीनिवासाचार्य).

(49) CONSTRUE : अन्धस्य दृष्टिः इव, आतुरस्य पुष्टिः इव, मूर्खस्य बुद्धिः इव अलसस्य सिद्धिः इव, स्वल्पस्मृतेः व्यसनिनः परमा विद्या इव, सा (वसन्तसेना) त्वां प्राप्य अरिजने रतिः इव प्रनष्टा । (वसन्ततिलका)

परमा विद्या is the highest विद्या or ब्रह्मविद्या or any difficult science. A परमा विद्या can not be comprehended by any one who has no good memory or who has evil habits or is distressed or unfortunate. Vasantasenā is compared to a series of उपमानs, the common property being प्रनष्टत्व. It is unnecessary to read anything more in the verse than this. According to some, मूर्खस्य बुद्धिः refers to Śakāra's folly in giving the information (तस्य वामतः गृहम्) to Vasantasenā about Cārudatta's house; अलसस्य, to the delay in pursuing her; अन्धस्य, to Śakāra's inability to locate her ; आतुरस्य, to the improbability ef Śakāra's progress in his suit and व्यसनिनः, to the impossibility of ever securing Vasantasenā.

(50) A well-known verse. Certain things can be secured in certain ways only. Brute force can not succeed in all cases. Thus, if you want to control and instruct an elephant, you can do so only when the elephant is tied by a chain to the tying post (आलानम्, also the tying chain); even a roguish or ill-tempered horse can be controlled, if you do not cease to hold the reins. A woman can not be forced to love you by threats; you must try to capture her heart first, before she would willingly submit to your wishes. (हृदयरञ्जनेनैव वश्या भवति, न बलात्कारेणेति भावः । श्रीनिवासाचार्य). ग्रह् is used with the locative, in the sense of grasping, holding. I. 50. 5—भावः अभावम् a pun on भाव. Bhāva has gone to

अभाव. Śakāra is clever enough to use such puns. काकपदशीर्षमस्तक—काकपदवत् (like the काकपद mark ^) शीर्षं यस्य (मस्तक is redundant) सः, that is, one who has a deformed head. Vidūṣaka is often represented as being ugly and deformed and like a monkey. He himself boasts of this fact (cf. [साधु रे पिङ्गलवानर साधु । सुष्ठु परित्रातस्त्वया सङ्कटात्सपक्षः ।] Mālavikā IV; [किं तत्रभवत्युर्वश्यद्वितीया रूपेण अहमिव विरूपतया ।] Vikram II.) This seems to be the best and natural interpretation, involving the Śakārian tautology. Other interpretations where शीर्ष is given a fanciful sense, as referred to by श्रीनिवासाचार्य, are:—(1) केचित्तु काकपदवत पञ्चधा शीर्षं (tufts of hair) यस्य सः, पञ्चेत्युपलक्षणम्, अष्टकपालः तेनालक्षणयुक्तमस्तकेत्यर्थः इत्याहुः। (2) अपरे तु द्यूताद्यकार्यप्रवृत्तौ काकपदाकारा ये धूर्तास्तेषां शीर्षप्रायाः ग्रामण्यस्तेषां मस्तकभूत धूर्तचक्रवर्तिनामपि प्रधानभूतेति वदन्ति। तत्र सर्वपदलक्षणाभ्युपगमः पुनरुक्तपरिहाराभिप्रायः स्यात्, न चायं श्रमदशकारवचसि शोभत इति चिन्तनीयम्।

(51) कूष्माण्डी is कोहळा. Śakāra means to say that just as the कूष्माण्डी, शाक, मांस and भक्त in winter do not become putrid even after a long time, his enmity would remain as bitter and fresh as ever. The rendering ऋणं च वैरं for लीनायां वेलायां would be directly referring to the वैर; in the other case, the figure would be अप्रस्तुतप्रशंसा (the प्रस्तुत वैर being understood from the description of the अप्रस्तुत, कूष्माण्डी etc.). Some take न भवति पूति to mean 'Do these not become putrid ?'—the answer being, they do become putrid. As Śrīnivāsācārya remarks, this is not a fact (उक्तद्रव्येषु पूत्यभावानुभवात्) and the idea hinted at by these critics, चिरन्तनत्वेन स्वकार्यशैथिल्यम् is not the point at issue here. So, this interpretation should be rejected. I. 51. 3—अरे दुष्टवटुक...The very cool manner in which Vidūṣaka replies to the arrogant questions of Śakāra ultimately exasperates him and he asks Vidūṣaka to deliver his ultimatum to Cārudatta. I. 51. 4—हिरण्य means both 'gold' and 'silver.' I. 51. 5—सूत्रधारी is Śakārism for नटी. I. 51. 7—लघु quickly, निर्यातयत् returning a deposit. The absurdities in this ultimatum of Śakāra are the following:—(1) बलात्कारानुनीयमाना, this is a confession going against Śakāra himself (2) निर्यातयतः, Śakāra takes for granted that Vasantasenā is as though his property, which is not a fact (3) हैमन्तिकरात्रिसिद्ध...is used as an उपमान for something he is doing in a वासन्तिकरात्रि. I. 51. 11—सकपटम् (Some take लस्तक and शोस्तक to mean the same thing). Śakāra does not mind if Vidūṣaka uses some cunning in delivering that message. तथा..., that is, deliver it so loudly, without any hesitation. [illegible] (small), अप्रकपोतपालिका—

dove-cot end ; the whole expression seems to mean 'the small top-terrace of the palace.' बालाग्रं मत्तवारणं नागदन्तापरपर्यायं भित्तिबद्धशङ्कुरूपम्, दक्षिणापथे लोकोक्तिरियमिति प्राचीनटीका (that is, a terrace with the figures of wild elephants carved). I. 51. 13—कपित्थ is कवठ in Marathi. मडमडयिष्यामि—a verbal form from the onomatopoetic word मडमड. I.51.18—असिम्—this is apparently the sword dropped by Viṭa (I. 44. 1), and which he forgot to take away with him. I. 51. 20--If we read एष भट्टारकः, then असि itself would be called a भट्टारक by the Ceṭa (अस्मत्स्वामिनो विटस्य संबन्धात् स्वामिभूत इत्यर्थः। श्रीनिवासाचार्य).

(52) निर्गतं वल्कलं यस्य तम्. मूलक (is the radish, मुळा). The sword was in the sheath (कोश) which was covered with some outer cloth-covering (this is humorously called वल्कल by Śakāra) स्कन्धेन गृहीत्वा—A sword should be carried in the hand (as at the position of 'carry'), but Śakāra was holding it on his shoulder upside down ! Śakāra corresponds to शृगाल, and Vidūṣaka and Radanikā to dogs and bitches ! बुक्कयमानः, Pass. Pre. P. from बुक्क् to bark. I. 52. 9—रदनिका खल्वहं संयतमुखी—There is a pun on the word रदनिका which means (1) the name of the चेटी and (2) one who has रंदनs or teeth (and knows how to clench them). When the teeth are clenched, the mouth is effectively closed. Radanikā therefore means that she would be true to her name and no information about the incident would go out from her. संयतं मुखं यया सा. This punning on the proper name, especially of Ceṭis, is common enough in Sanskrit dramas— [चतुरिका खलु त्वम्।] Nāgānanda II ; [विमर्दसुरभिर्बकुलावलिका खल्वहम्।] Mālavikā III ; [अतःखलु प्रियंवदासि त्वम्।] Śāk. I, [पर...मदानिका खलु त्वम्] II. 0. 27—further on. I. 52. 11—मारुता... रोहसेनः—It is not clear whether Rohasena was actually suffering from cold, or Cārudatta is afraid that he might catch cold. Cārudatta also says प्रवेश्यतामभ्यन्तरमयम्, which again does not make it clear whether Rohasena was still outside in the court-yard (this is not likely, for the time is about eight or half past eight at night) or was playing about in the verandah. Some read मारुताभिलाषी प्रदोषसमयः. Then the meaning would be—The evening time is very windy, so, see that Rohasena who is already suffering from cold, is brought inside and properly clothed and covered. The expression मारुताभिलाषी however fits in decidedly better with रोहसेन (though the प्रदोषसमय can also be called मारुताभिलाषी poetically). I. 52. 13—प्रयच्छति, we must suppose that

Cārudatta practically without looking about, throws the प्रावारक towards Vasantasenā. I. 52. 17—अनुदासिनम्—Vasantasenā was afraid that Cārudatta would perhaps, owing to his poverty, not be very keen on the enjoyment of the pleasures of youth, in which case her deep attachment to him would not be completely successful (as the enjoyment would not be equally keen on both sides). I. 52. 18—अपवारितकेन, in the manner of the अपवारित (Aside, see Appendix A for definition), that is, in such a way as not to be observed by Cārudatta, प्रावृणोति—of course आत्मानम्. This is a very delightful natural touch. Vasantasenā is so much enamoured of Cārudatta, that she considers the प्रावारक that had the honour of being in contact with Cārudatta's body, as peculiarly fortunate and covers herself with it, if only for a moment. When Cārudatta or others would look at her, she would be ready to take the प्रावारक in her hands or in some other position, so as to show that she had been doing it all the while (This is like the usual case of a student looking at the photographs of Cinema-stars placed in his text-book अपवारितकेन, but ready to assume an innocent look, when he finds somebody marking him). When Vasantasenā is discovered, she apparently hands over the प्रावारक to Radanikā (its rightful custodian). Some take प्रावृणोति to mean रोहसेनं प्रावृणोति—This is decidedly bad. First, no stage-direction about Vasantasenā's movements is there, if Rohasena had been elsewhere. We can not also suppose Rohasena to be already on the stage, because that fact is too important to be not directly mentioned by the poet. If Rohosena is brought on the stage from outside, one would naturally expect him to go to Cārudatta straightaway. (It is possible to suppose that Rohasena is already lying on his bed, and what Vasantasenā is required to do, is simply to cover him with the प्रावारक). But all this is unnecessary ; अपवारितकेन प्रावृणोति as referring to Vasantasenā, rather than to Rohasena; is far more appropriate. This प्रावारक is referred to in Act II, where it is presented by Cārudatta to Karṇapūraka from whom Vasantasenā takes it and covers herself with it (II.20.20.). I. 52. 21—अभ्यन्तर—the अन्तःपुर ; also the meaning ' your heart ' is intended. Vasantasenā does not know whether Cārudatta returns her love. She would have the privilege of entering the अन्तःपुर, only if Cārudatta loved her, of which she is not quite sure.

(53) कृतान्तेन उपहिताम्. Vidūṣaka had refused to act according to his instructions, and now Radanikā, a trusted servant of long standing was not even replying to him. Hence Cārudatta's annoyance. I. 53. 1—(रदनिकामुपसृत्य)—This stage-direction is read by some as उपसृत्य रदनिका, विदूषकश्च, to avoid the incorrect expression रदनिकामुपसृत्य. But there is no doubt that the stage-direction is used to mean 'Pushing forward रदनिका.' Radanikā after her discomfiture, was naturally very shy and lagging behind, so Vidūṣaka forcibly drags her along and presents her to Cārudatta, so to speak.

(54) अविज्ञातं यथा तथा (or अविज्ञाता) अवसक्तेन. Vasantasenā corrects Cārudatta's statement, दूषिता, by saying भूषिता (मम हि साधारणवनिताया ईदृशमहापुरुषोपभुक्तलाभो भूषणमिति भावः । श्रीनिवासाचार्य). शरदभ्रेण छादिता. Vasantasenā is compared to चन्द्रलेखा and the white silken mantle to the शरदभ्र. Cārudatta is horrified that he should have been guilty of throwing his garment at a परकलत्र, for, even looking at a परकलत्र is a crime, what then of direct or indirect contact with her! I. 54. 1—न युक्तं...cf. अनिर्वर्णनीयं परकलत्रम् । Śāk. V; a very common idea in Sanskrit literature.

(55) कुत्सितः पुरुषः कुपुरुषः. Cārudatta also was in love with Vasantasenā, but had to stifle his love, owing to his poverty (धनहार्यायां वेश्यायां हीनधनस्य कामः स्वपीडायै केवलं भवति यथा प्रतिकर्तुमशक्तस्य सापराधे कोपो नेत्ररागौष्ठदशनादिस्वात्मव्यवस्थामात्रपरिसमाप्त इति भावः । श्रीनिवासाचार्य). I. 55. 10—बलात्कारा..., Vasantasenā was really glad that, on the strength of Śakāra's statement, no one could now doubt her sincerity in loving Cārudatta for his own sake, not from any ulterior motive. I. 55. 16—देवता इव उपस्थानस्य योग्या; श्रीनिवासाचार्य says देवतासमागमयोग्या न तु मनुष्यभोग्येति भावः । Cārudatta is greatly impressed by Vasantasenā's behaviour, especially her extreme modesty as described in the next verse).

(56) CONSTRUE: गृहं प्रविश इति प्रतोद्यमाना (सा) भाग्यकृतां दशाम् अवेक्ष्य न चलति; पुरुषपरिचयेन च यदि अपि बहूनि भाषते (तथापि) प्रगल्भं न वदति ।
(पुष्पिताग्रा)

Cārudatta means to say that Vasantasenā displayed a marked consideration for his feelings, when she did not enter the अन्तःपुर, although called upon to do so, for his poverty (भाग्यकृता दशा) would have been a source of great annoyance to him ever after. Secondly, she behaved like a कुलवधू who talks little, though as a courtesan she must have been taught to speak loudly and long. There is no point in taking भाग्यकृता दशा (the status of a courtesan) as referring to Vasantasenā. I. 56. 4—अनुचित..., entering a Brāhmaṇa's house. I. 56. 8—कलमकेदारौ—two paddy fields. An expressive simile; the paddy fields present a splendid spectacle, when a strong wind is blowing, with the ears of corn swaying to and fro. I. 56. 9—करभजानु is particularly deformed. If the reading is उत्तिष्ठतम् (for उत्तिष्ठति), then the meaning would be that Vidūṣaka wants both Cārudatta and Vasantasenā to rise up, so that he might give them a ceremonial salute. I. 56.10—प्रणयः–used here in the sense of courtesy. Cārudatta apparently does not quite like the way in which Vidūṣaka had made fun of the manner in which he and Vasantasenā had apologised to each other. A suggested meaning is 'Let this love now be firmly established.' I. 56. 15—चतुरो... Cf. अहो उपन्यासशुद्धिः। Mālati III. The उपन्यास is चतुर, because she happened to see Cārudatta, escaping from the hands of Śakāra; मधुर because she now knew that Cārudatta was in love with her. I. 56. 20—पुरुषेषु..., a proverbial saying. Even if the house is a dilapidated one, it does not matter at all, if the man, the owner of the house, is trustworthy. It is the man that matters in such cases. I. 56. 23-स्वस्ति..., Vidūṣaka thought that the ornaments were given as a gift, hence he pronounces the usual blessing. I. 56. 25—यद्येवं तदा..., Vidūṣaka regards the ornaments as a nuisance and wishes (of course, jocularly) that some one by stealing them should relieve them of the responsibility of guarding them (This suggests the incidents in Act III). The speeches of Cārudatta and Vidūṣaka (from I. 56. 24 to I.56. 29) are so made, that they can be connected with one another and give a different meaning altogether, though they are really independent of one another. Thus, Cārudatta's three speeches make one consistent speech...(1) न्यासः खल्वयम्, (2) अचिरेणैव कालेन, (3) निर्यातयिष्ये; such is the case with the two speeches of Vidūṣaka, (1)...चौरैर्ह्रियताम्, (2) एषोऽस्माकं विन्यासः. Now construe these speeches as they are actually made, तदा चौरैर्ह्रियताम् अचिरेणैव कालेन एषोऽस्माकं विन्यासः. This is technically called a पताकास्थानक (for definition, see Appendix A) where words capable of being construed independently, can be construed in the order in which they are uttered, so as to suggest a future event or to give rise to some interesting development. (Cf. लवङ्गिका—[अत्रेदानीं क उपायः ।] (नेपथ्यार्धप्रविष्टा) प्रतिहारी—[एषा भगवती कामन्दकी] उभे—[किं भगवती।] प्रतिहारी—[भर्तृदारिकां द्रष्टुमागता ।] MālatīI II.). Here the theft of the ornaments अचिरेणैव कालेन (in Act III) is foreshadowed. I. 56. 28-विण्णास also suggests विनाश; Vidūṣaka says 'this विन्यास is nothing but a विनाश for us, involving as it does a very heavy responsibility.' I. 56. 29—निर्यातयिष्ये—Cārudatta assures Vidūṣaka that it would be only for a short time that they would be required to guard the deposit; he would see that it is restored to Vasantasenā without any undue delay. I. 56. 31—अनेनार्येण—of course, Vasantasenā hereby indirectly suggests that Cārudatta himself should accompany her. I. 56. 36—त्वमेवैतां... Cārudatta is compared to a राजहंस, and Vasantasenā (by implication) to a राजहंसी. I. 56. 39—राजमार्गे विश्वासयोग्याः, that is, the torches should be sufficiently big and fed with sufficient oil to blaze forth. I. 56. 44—अरे तैलेन..., it was all right for Cārudatta to issue orders for ths torches to be lighted, but the Ceṭa does not know how that could be done in the absence of oil. I. 56. 47—अपमानितः निर्धनः कामुकः याभिः ताः, निःस्नेहाः—There is a pun on the word स्नेह which means (1) oil, as also (2) affection (the implication being that Cārudatta should not associate himself with courtesans).

(57) CONSTRUE: हि कामिनीगण्डपाण्डुः ग्रहगणपरिवारः राजमार्गप्रदीपः शशाङ्कः उदयति, यस्य गौराः रश्मयः तिमिरनिकरमध्ये क्षीरधाराः स्रुतजले पङ्के इव पतन्ति ।(मालिनी)

कामिन्याः गण्डः इव पाण्डुः—It is usual with Sanskrit writers to use कामिनीगण्ड as an उपमान (especially the केरलवधूs are preferred for this purpose, गाढोत्कण्ठकठोरकेरलवधूगण्डावपाण्डुच्छदैः...Mālatī VI). ग्रहगणः परिवारः यस्य—a bad expression; there surely could not be a गण of planets about the moon at any time (the poet should have referred to the 'stars' in general). शशाङ्कः—The moon having the hare as his mark or characteristic; the spots on the moon are often poetically described to have the form of a hare. The following verse summarises the various poetic views as regards these spots:—अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे । सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे। इन्दोर्यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥. The white rays are compared to the white क्षीरधाराs and the mass of darkness to the dried up mud (the association of the क्षीरधाराs with mud is hardly natural and to that extent, the idea is not a very happy one).

(58) Cārudatta means to say that though there are the night-patrols, still they must be on their guard, for शर्वरी is (वहवः दोषाः यस्यां सा) वहुदोषा (for an opposite idea, cf. अहो निशीथनिःसंचाररमणीयता राजमार्गस्य । Mālatī VII). The verse foreshadows the events in Act III. I. 58. 1—सुवर्णभाण्डम्—भाण्ड means a vessel, box, treasure etc. It is clear from Act III that the ornaments were not placed in a casket. We have therefore translated the expression, as ' a bunch of gold ornaments, ' rather than ' a casket of gold. '

The Act is properly called अलंकारन्यास, for; that is the central idea in it, which is also the basis of the whole plot.

ACT II

The events described in this Act take place in the morning after the events in the first Act.

[Vasantasenā confesses her love for Cārudatta to her maid Madanikā. Saṁvāhaka, who was acting as a shampooer to Cārudatta, being thrown out of employment, owing to Cārudatta's poverty, has taken to gambling and loses ten gold coins at play. Unable to pay the amount, he tries to run away, pursued by the Sabhika and the winning gambler. Saṁvāhaka is prepared to sell himself, but no one would have him. In the meanwhile, Darduraka, a professional gambler and a free lance, comes on the scene, picks up a quarrel with the Sabhika and in the scuffle that ensues, Saṁhāvaka runs away and finding the side-door of Vasantasenā's house open, enters it and begs her to help him. Vasantasenā on learning that Saṁvāhaka was a personal attendant of Cārudatta, gives him a right royal welcome, and gives her bracelet (to the Sabhika and Dyūtakara who, having followed Saṁvāhaka, were standing on the street, waiting for him) to free him from his debt of honour. Saṁvāhaka offers to serve Vasantasnā as a shampooer, but she advises him to go to Cārudatta. Saṁvāhaka then decides to become a monk. In the meanwhile, a rogue elephant of Vasantasenā breaks loose and is on the point of killing a monk (presumably the Saṁvāhaka) held in his teeth, when Karṇapūraka, Vasantasenā's servant, saves him by suddenly attacking the elephant. Karṇapūraka describes the incident to Vasantasenā at length and also informs her that he received as a present from some one in the crowd, a mantle. Vasantasenā finds out that it belonged to Cārudatta, and goes to the terrace to have a look at Cārudatta who was passing by her mansion on his way home].

II. 0. 7—चेटि ततस्ततः—चेटि is the rendering of the Prakrit हञ्जे (equivalent to अग in Marathi). According to the dictum, हण्डे हञ्जे हलाव्हाने नीचां चेटीं सखीं प्रति (हण्डे, हञ्जे, and हला should be used for addressing respectively, नीचा, चेटी and सखी) हञ्जे is used for addressing a चेटी; to make clear the status of the person addressed.

हञ्जे is rendered in Sanskrit as चेटि. ततस्ततः shows that the person addressed has said something before and is now required to continue the narrative. As a matter of fact, no conversation had been going on at all, hence the चेटी's next speech आर्ये न किमपि मन्त्रयसे (II. 0. 8 ; it would have been better if we could read मन्त्रये for मन्त्रयसे; for the use of ततस्ततः by Vasantasenā requires that the चेटी should have said something before). This शून्यहृदयत्व or absent-mindedness on the part of lovers is a common theme in Sanskrit dramas (cf. राजा—सखे गौतम । प्रतीहारी—[जयतु भर्ता । असंनिहितो गौतमः ।] राजा—(आत्मगतम्) आः, मालविकावृत्तान्तज्ञानाय प्रेषितः ।). Similarly, Sanskrit dramatists take great pains to describe the exchange of confidences between the heroine and her companion (Read the conversation-scenes between उर्वशी and चित्रलेखा in Vikram, मलयवती and चतुरिका in Nāgānanda, मालविका and बकुलावलिका in Mālavikā, मालती and लवङ्गिका in Mālatī). It may be remarked without fear of contradiction that the present scene in the Mrcchakaṭika is the best of all such scenes. The dialogue is carried on in the most natural way, abounding in proverbial sayings and showing in a perfect manner the inner workings of the heart. II. 0. 21—पुरोभागिता-दोषैकदृक् पुरोभागी (पुरः पूर्वं भजते) तस्य भावः ; a पुरोभागिन् is one who wants to take a share first, over-forward. II. 0. 27—परस्य हृदयं तस्य ग्रहणे पण्डिता, a pun on Madanikā. Madana is also an expert in influencing (ग्रहण) the minds of others. So, it was no wonder that Madanikā, true to her name, was able to guess correctly as to what was troubling Vasantasenā. II. 0. 30—कामः..., Madanikā means to say that the God of love apparently has at long last interested himself in Vasantasenā's affairs and made her entertain feelings of love (we must suppose that Vasantasenā had rejected before many an offer from suitors) and so, young men now would have a very nice time of it. Or, we might split up the passage as कामः...अनुगृहीतः। महोत्सवः etc,—You have obliged the God of love himself by beginning this love-affair (inasmuch as it had been so long difficult to find a lover worthy of you and so Madana had been losing his prestige). II. 0. 32—रन्तु..., there must be a sense of perfect equality between lovers. A king or a राजवल्लभ would expect to be served and there would be the relationship of master and slave, and no equality. No real enjoyment is possible in this case. II. 0. 36—पूजनीयः—A well-versed scholar Brāhmaṇa would be fit for worship, but not for love. He would be too great for her. II. 0. 38—अनेकनगराभिगमनेन जनितः विभवविस्तारः यस्य सः. II. 0. 40—उपारूढ...A Vaiśya thinks more of wealth and is prepared to sacrifice his love for wealth. II. 0. 43—न राजा ...Vasantasenā had given very satisfactory reasons why she would not love a Kṣatriya king or राजवल्लभ, a Brāhmaṇa or a Vaiśya. Now Madanikā wonders as to who could possibly be loved by Vasantasenā, as the three higher castes apparently had been ruled out of order, and it was unthinkable that Vasantasenā would ever dream of loving a Śūdra. II. 0. 48—तथापि....उदासीनेव as though you had been indifferent to what you may have noticed there. Cf. उर्वशी—[सखि तदा हेमकूटशिखरे लताविटपेन क्षणविघ्निताकाशगमनां मामुपहस्य किमिदानीं पृच्छसि।] Vikram III. II. 0. 53—श्रेष्ठिनां चत्वरम्; the locality where big merchants reside. Vasantasenā had asked his name, but Madanikā jocularly puts off telling the same, knowing full well how Vasantasenā was eager (as is quite natural with women) to hear the name of her lover mentioned by others. II. 0. 56—सुगृहीतं (well-borne, auspiciously invoked) नामधेयं (नाम एव नामधेयं) यस्य सः (चारु दत्तं यस्य, well-known for his charities). II, 0. 62—अत एव...दरिद्रपुरुषे संक्रान्तं मनः यस्याः सा. Madanikā wanted to suggest that Cārudatta's दारिद्र्य would make him an undesirable lover; Vasantasenā says that his दारिद्र्य was a great point in his favour, for that would at any rate prove her bonafides in loving him. No one can now charge her with loving a person for the sake of his money. II. 0. 65—आर्ये किं...,Madanikā says it was all right in theory what Vasantasenā was doing; but does any one ever do anything without expecting something in return? Even the bees do not flock towards a mango-tree (which is an excellent tree, as all admit) when the blossoms have fallen down. II. 0. 66—अत एव..., Vasantasenā says—Madanikā had taken a wrong illustration to prove her point, for that goes against her. The bees are but collectors of honey (मधु करोतीति मधुकरः), they do not know how to enjoy the same, and so they are rightly called drunkards (मधुकर also means मत्त). Vasantasenā, on the other hand, did not want to hoard wealth, but wanted to enjoy herself and such enjoyment can come only from a lover of her choice, and so she had done the right thing in loving Cārudatta, though he was very poor. II. 0. 69—यदि..., If you have made up your mind, where is the rub now? You can easily play the role of an अभिसारिका and secure him. (श्रिया दुराप: कथमीप्सितो भवेत्। Śāk.) There should be no difficulty whatsoever about the fulfilment of your desires, II. 0. 71—सहसा...Vasantasenā says that she must proceed slowly in dealing with a man of great self-respect like Cārudatta. Who knows, if she were to precipitate matters by straightaway going to him, he might even repudiate her. So, she must first try to create the necessary feeling of confidence, before acting the role of an अभिसारिका.

II. 0. 77—भट्टारक,—Master, the winning gambler is thus addressed by the Sabhika, Māthura. In order to understand this scene properly, the student should note the following points:—Gambling has always exercised a fascination for humanity in spite of its denunciation by the Śāstras etc. In India, gambling had been so common that elaborate regulations had been made to meet all contingencies. Gambling houses were licensed and the keeper of such houses was called the Sabhika. He had to pay royalty on his earnings which were constituted of a share of the winnings. He could detain a defaulter till payment was made and the state enforced his decrees. The gamblers also were very keen generally on paying their dues, it being considered a great disgrace if one refused to pay the debt of honour. In the present case, Saṁvāhaka had lost ten suvarṇas, and as he could not pay, he took to the course of running away, seeing that the Sabhika (Māthura) was engaged in making some calculations. The keen-eyed Māthura however saw Saṁvāhaka slipping away, and shouts out to the winning gambler (Dyūtakara) to stop him and they both run in pursuit of Saṁvāhaka. II. 0. 78—द्यूतकर:—the losing gambler Saṁvāhaka. In the text द्यूतकर is used as a sort of proper name for the winning gambler later on. दूरात्...,this is addressed to Saṁvāhaka whom Māthura sees from a distance. II. 0. 79—अपटीक्षेपेण—पटी or अपटी means 'a curtain,' so अपटीक्षेपेण means 'tossing aside the curtain.' Bharata lays down that no character should ordinarily enter the stage, unless its entry is suggested before (नासूचित: पात्रप्रवेशो भवेत्). If a character, however, is to enter the stage in haste due to various causes, it may do so, disregarding the above rule, by merely tossing aside the curtain according to the dictum of Bharata पटीक्षेपो न कर्तव्य आर्तराजप्रवेशने. Here Saṁvāhaka enters in haste, but his entry is certainly suggested by the speech behind the curtain before. हीमाणहे-आश्चर्यम् in Sanskrit, shows खेद or विस्मय.

(1) नवं च वन्धनं तस्मात् मुक्तया, गर्दभी a she-ass who is particularly dangerous when freshly let loose from the halter. The second गर्दभी means the die in gambling, of that name. शक्ति also is a technical name for a die. This Śakti die completely went against him and simply floored him, just as the Śakti let off by Karṇa killed Ghaṭotkaca out-right. अङ्गराज—Karṇa (born of Kuntī, through the favour of the Sun) had ear-rings which made him invincible. Indra (Arjuna's god-father) disguised as a Brāhmaṇa begged those ear-rings of Karṇa (who was a great giver) in the interests of his son Arjuna. Karṇa gladly gave the ear-rings, on which Indra presented to him a शक्ति capable of killing any one individual at all costs (which Karṇa meant to use against Arjuna only). But when Ghaṭotkaca (the son of Bhīma and Hidimbā) created great havoc in the Kaurava army in the Mahābhārata war, Karṇa, pressed by Duryodhana, used that Śakti against Ghaṭotkaca and killed him.

(2) लेखके व्यापृतं हृदयं यस्य तम् (लेखक might mean 'a writer' or 'लेख' itself.) The Sabhika was engaged in making his accounts. सभिक-the keeper of the gambling house. (Read the following from याज्ञवल्क्यस्मृति II. 199—202, where are given the duties etc. of the Sabhika, ग्लहे शतिकवृद्धेस्तु सभिकः पञ्चकं शतम् । गृह्णीयाद् धूर्तकितवादितराद्दशकं स्मृतम् ॥ The commission of the Sabhika was five per-cent when the total earnings exceeded one hundred, otherwise ten percent. स सम्यक्पालितो भागं राज्ञे दद्याद्यथाश्रुतम् । जितमुद्ग्राहयेज्जेत्रे दद्यात्सत्यं वचः क्षमी ॥ The सभिक had to pay a fixed sum as licence fee to the king. प्राप्ते भागे च नृपतिः प्रसिद्धे धूर्तमण्डले । जितं ससभिके स्थाने दापयेदन्यथा तु न ॥ द्रष्टारो व्यवहाराणां साक्षिणश्च त एव हि । राज्ञा सच्छिन्नं निर्वास्याः कूटाक्षोपधिदेविनः ॥ II. 2. 8—विपरीताभ्यां पादाभ्यां-in order to create the impression that the person in question has gone *away from the temple.* This ruse however does not succeed, for Māthura and Dyūtakara are too clever to be deceived. II. 2. 9—देवीभविष्यामि-अदेवः (न देवः अदेवः) देवः संपद्यमानः भविष्यामि-Saṁvāhaka, simpleton as he is, thinks that he could thus successfully impose upon his pursuers. बहुविधं नाट्यं कृत्वा..., Saṁvāhaka had to twist his body into various ways, before he finally took a pose approximating as far as possible the image of a deity.

(3) This shows how powerful the Sabhika was. No one could defy him. Even Indra, the lord of the three worlds, and Rudra, the great Īśvara, could not help any one against the Sabhika. श्रीनिवासाचार्य remarks:—ब्रह्मा स्वयंभूश्चतुराननो वा रुद्रस्त्रिनेत्रस्त्रिपुरान्तको वा । इन्द्रो महेन्द्रस्सुरनायको वा त्रातुं न शक्ता युधि रामवध्यम् ॥ इति न्यायेन सभिकरुद्धमिन्द्ररुद्रावपि त्वां न मोचयितुं शक्तौ पातालगतोऽपि न दुर्ग्रहो भविष्यसीत्यर्थः ॥

(4) यशोऽतिकृष्णं...It is amusing to see Māthura certifying himself as a सुसभिक. A gambler's debt is a debt of honour (even now it is so regarded very scrupulously) and one who fails to pay it would naturally be looked down upon by all. II. 4. 10—अन्योन्यं संज्ञाप्य—Māthura and Dyūtakara easily see through the device of Saṁvāhaka, but do not want to disclose that fact. Hence they make signs to each other to keep quiet and show as if they had not noticed any thing. They even carry the farce to the point of shaking Saṁvāhaka up to find whether it was a शैलप्रतिमा or काष्ठप्रतिमा. II. 4. 14—द्यूतं क्रीडावः—The experienced Sabhika knows full well that the best method to force a confirmed gambler to come into the open, was to start a gambling game near about him. The stage-direction is...क्रीडति (another reading is क्रीडतः). क्रीडति can be justified only by taking the words द्यूतकरेण सह as understood.

(5) The noise of कत्ता is the most attractive शब्द to a gambler even though he has not a pie with him, just as when the marching drums produce the ढक्का noise (समरदुन्दुभिध्वनि), the king who has lost his kingdom is filled with (false) hopes of regaining what he has lost.

(6) सुमेरोः शिखरात् पतनेन संनिभम्—Meru, or Sumeru is a fabulous golden mountain, the highest of all mountains, round which the sun, the planets etc. are supposed to revolve. Saṁvāhaka knows that to play at dice is equal to falling down from the peak of the highest mountain in the world (that is, leads to utter misery all round), but all the same, the craying for gambling does not cease to influence him. II. 6. 5—पाटे—पक्षे (कपर्दिका पतितेति शेषः—श्रीनिवासाचार्य). II. 6. 7—सहसोपसृत्य—Saṁvāhaka could not contain himself any longer, and so, forgetting his own high philosophy, he discloses himself. This is a delightful natural touch. (The present writer can vouchsafe for the correctness of this description from a personal

experience. While at the college, the present writer who is fond of chess play, used to force his room-mates engaged in study, to take part in the game, by starting the chess-game singly, making moves on both sides himself. When he deliberately made a false move on the other side, his room-mates (there were two of them, one of them is now a retired Inspector of High Schools) who although apparently engaged in study, had been watching the game from the very start threw down their books and came down to the chess-board, asking why some other move could not be made, and then the game started in right earnest). II. 6. 10—लुप्तं दण्डं (fine) येन स: one who refuses to pay the fine. II. 6. 15—शिर: पतति, I feel like fainting. This might be a feint on the part of Saṁvāhaka. श्रीनिवासाचार्य says—शिरसा प्रणिपतामीत्यर्थः। II. 6. 18—...मण्डली—a circle, the rules and conventions of Gamblers' circle (perhaps Māthura actually draws a line round Saṁvāhaka, as he utters the passage); that is, the whole Association of Gamblers would be pitted up against you, if you do not pay the dues. II. 6. 23—गण्ड:—pledge, security. II. 6. 34—The fallacy in Saṁvāhaka's argument is that he is taking the two different अर्धs as one and the same अर्धं. The one half which he owes to Dyūtakara is not the same half which is excused him by Māthura. So, even after what is excused is left out of consideration, Saṁvāhaka still owes one half to Dyūtakara and there is the pledge for one half to Māthura. II. 6. 39—भट्टारका:—the usual crowd of sight-seers is addressed by Saṁvāhaka thus. II. 6. 43—सर्वं—Māthura is not going to stand any nonsense now. He wants now the whole sum; no pledge, nor any postponement to be considered. II. 6. 46—कुतो मे पिता—Saṁvāhaka is not such a simpleton after all. He coolly answers the questions put to him. II. 6. 54—आकाशे—(for definition, see Appendix A). This stage-direction is used when a character on the stage converses with a character not on the stage, and the audience is informed of the answer with the introductory words किं ब्रवीषि. This is, of course, done with a view to economise the number of actors required for the drama. II. 6. 66—द्यूतं हि नाम..., this is a peculiarity of Śūdraka's style; he describes objects with what may be termed a qualified identity; thus वीणा is असमुद्रोत्थितं रत्नम् (III. 2. 11), यज्ञोपवीत is अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम् (X. 18). द्यूत might be said to be राज्य itself, only the throne being not there.

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That is, the gambler is almost a king, only that he does not sit on the throne like a king.

(7) CONSTRUE : (द्यूतं or द्यूतकरः) कुतश्चित् पराभवं न गणयति अर्थजातं नित्यं हरति ददाति च, निकामम् आयदर्शी नृपतिः इव विभववता जनेन समुपास्यते । (पुष्पिताग्रा)

originality

The gambler or gambling is compared to a king. A gambler becomes so shameless that he takes no note of an insult; a king being powerful enough himself, does not consider the possibility of being defeated; large sums of money come to and go away from both the gambler and the king (आयव्ययोरविश्रमाद् राज्ये, द्यूते च जयपराजययोरनियमात् । श्रीनिवासाचार्य); a king is waited upon by his Sirdars and noblemen; gambling is also indulged in by rich people (mainly). आयं पश्यतीति, one who has an eye on the income, intent on getting as much income as possible.

(8) दाराः—(Masculine gender and always used in the plural) 'a wife'. Darduraka means to say that he has been mixed with gambling so much that every happening can be attributed to it.

(9) त्रेतया हृतं सर्वस्वं यस्य सः (the opponent had the त्रेता throw in his favour and Darduraka lost all he had). पावरस्य पतनात् (similarly, the पावर throw was favourable to his opponent). नर्दितेन दर्शितः मार्गः यस्य सः (the नर्दित throw went against him, as though pointing out the way to him to clear out). त्रेता, पावर, नर्दित, and कट (respectively having the value of 3, 2, 1 and 4 points) are technical terms for the different throws at cowrie or dice-play. Their exact nature can not be determined. There is a studied attempt on the part of the poet to secure alliteration here (thus, पावरपतन, नर्दितदर्शित).

S.N.

(10) संवृत एव—, because in that condition, the holes in the पट would not be seen. II. 10. 1—अथवा किमयं तपस्वी करिष्यति—This may be interpreted in a number of ways; the question is who is referred to by अयं तपस्वी. (1) तपस्वी (used sarcastically) refers to Māthura. Darduraka was hesitating whether he should meet him or not (he had given up the attempt to veil himself with the पट also). He says that Māthura could not possibly do anything to him who was a free lance and had nothing to lose! This interpretation harmonises with the idea in the next verse.

(2) तपस्वी refers to Darduraka himself (just as अयं जनः means 'I') —What can I do, when I can not possibly get a better पट than the one I have got? (3) Or, तपस्वी refers to the पट itself. The पट has seen service for such a long time in not very agreeable circumstances that there is no wonder that it has छिद्रशत etc. This however does not go well with the next passage यो हि etc.

(11) CONSTRUE: यावत् भास्करः तिष्ठति तावत् एकेन पादेन गगने द्वितीयेन (पादेन) च भूतले उल्लम्बितः तिष्ठामि।

Darduraka has no fixed abode to stay in. He has to always loaf about (both of his feet are never on the ground together). II. 11. 4—खलीक्रियते treated like a खल or wicked person, ill-treated. खल also means a threshing floor or vessel, in which case, the expression would mean 'crushed,' 'pounded' (केचित्तु खलीक्रियते कर्षणादुपमर्दपात्रं क्रियते इत्यर्थः। यत्र वसन्तादौ नवोत्पन्नं धान्यं वितुषं क्रियते तत्स्थलं खलपदार्थः। च्विप्रत्ययार्थश्चाभूततद्भावोऽपि बोध्यः इत्याहुः। श्रीनिवासाचार्य). II. 11. 5—अन्तरम्—room, दत्त is to be understood.

(12) CONSTRUE:. यः (संवाहकः) दिवसान्तम् आनतशिराः समुल्लम्बितः स्तब्धं न आस्ते, सदा उद्घर्षणलोष्टकैः अपि यस्य पृष्ठे किणः न जातः, यस्य च एतत् जङ्घान्तरम् अहरहः कुक्कुरैः न चर्व्यते, अत्यायतकोमलस्य तस्य सततं द्यूतप्रसङ्गेन किम्। (शार्दूलविक्रीडितम्)

आनतं शिरः यस्य सः, उद्घर्षणार्थं लोष्टकैः. Darduraka means to say that Saṁvāhaka was an absolute misfit for taking to the profession of a gambler. A gambler must have a strong body capable of enduring various hardships (the first three lines apparently refer to the punishment inflicted upon gamblers who are unable to pay their dues). He ought to be able, if need be, to remain suspended head downwards for the whole day; his back ought to be proof against scratching by stones or clods of earth; he ought not to feel any pain if dogs are made to bite his thighs! A gambler's life was anything but a bed of roses; why should Saṁvāhaka with his delicate body, dabble in gambling at all? श्रीनिवासाचार्य explains the verse as follows:—...नास्ते न तिष्ठतीति विपरीतलक्षणया आस्ते एवेत्यर्थः। शयनीयाभावान्निशासूपरितनशाखादिकमवलम्ब्यैव दिनागमं यावन्निद्रातीति भावः। एवमग्रेऽपि। ... उत्कटकण्डूविनोदनार्थं साधनान्तरालाभाज्जीर्णकुड्यादिस्थविषमलोष्टशकलनिघृष्टे पृष्ठे जातव्रणस्तात्किणाङ्कित इति भावः। ... आहि च दासवृत्तिः कुक्कुरैस्तुल्यवृत्तिभिस्सङ्गतो जङ्घासंधौ पुनः पुनर्लिह्यत इति भावः। ... द्यूतं हि नाम

विभवास्थितस्य वीतचिन्तस्यानभ्यस्तशरीरायासस्य सुकुमारस्य गर्भेश्वरस्य कश्चिद्विनोदः। तत्किमित्यनेन सर्वथा विपर्ययास्थितेन सेवितमिति भावः ॥ Looking to the context it can be easily seen that the above interpretation is highly unsatisfactory. According to श्रीनिवासाचार्य, Saṁvāhaka ought not to take to द्यूत, because he has a body capable of enduring privations (this is inconsistent with अत्यायतकोमलस्य, and नास्ते, न जातः and न चर्व्यते are to be read with a Kāku, equal to आस्ते, जातः and चर्व्यते). Some take कोमलस्य to mean कठोरस्य by विपरीतलक्षणा and द्यूतप्रसङ्गेन किं to mean 'no misery arises from द्यूत.' This also is equally unsatisfactory. II. 13. 8—जर्जरेण पटेन प्रावृतः (or जर्जरं पटं प्रावृतम् यस्य सः), Māthura who was well acquainted with the happy-go-lucky character of gamblers who talked as though they were millionaires, drags away the tattered piece of cloth and makes fun of Darduraka. II. 12. 9—कटकरणेन—by a कट (the highest) throw. He would easily win ten suvarṇas by just one throw. तत्किं..., Darduraka gives an effective reply. A rich man need not necessarily make an exhibition of his riches at all times, or actually carry the money on his person (as even now some village-people do)!

(13) दुष्टः वर्णः यस्य सः, a low-caste fellow, or रोषावेषात् दुःस्थितमुखरागः। श्रीनिवासाचार्य. पञ्चेन्द्रिय...Darduraka with a high pontifical air blames Māthura for killing (?) a man and that one too possessed of five ज्ञानेन्द्रियs! He is obviously trying to gain time by such talk (सिंहसर्पादयोऽपि .क्रूरसत्त्वास्सजातीयं न घ्नन्ति सजातीयघाती नष्ट एव त्वमिति भावः। श्रीनिवासाचार्य). II. 13. 1—भर्तः तव..., Māthura is apparently impressed by Darduraka's speech, and so addresses him as भर्तः, or, the epithet is used sarcastically. II. 13. 11—न युक्तं... Māthura, on hearing of the original idea of Darduraka about recovering the dues from a debtor (viz. advancing a further sum to the debtor and hoping that he should win at the play), finds that Darduraka has been fooling him and so asks him to stop that nonsense or to pay the amount himself, if he felt so much interested in Saṁvāhaka. II. 13. 12—अहमपि...त्वम्— Māthura means to say that he was not going to be influenced by the advice of people like Darduraka; he would not be untrue to the traditions and rules of the game and his duties as a Sabhika. If he were to act otherwise, he would be showing द्यूत to be मिथ्या (so, he would accept no compromise in the matter of payment and would enforce his decree if need be). He is not afraid of

good

people (especially those like Darduraka) who want to find fault with him for harassing a human being and so on. As a matter of fact, those who suggest different ways of avoiding payment or side with the defaulter are men of no character. खण्डितं वृत्तं यस्य सः. II. 13. 18—एवमेव—by not observing the rules of the game. Māthura says, Darduraka's siding with the defaulter now shows that he must have been himself a habitual cheater at game. II. 13. 29—पुंश्चली an unchaste woman, who does not stick to one man, पुंसः चलति इति. II. 13. 30...मार्गगत...द्रक्ष्यसि-The passage as it stands, appears to be corrupt. The idea appears to be,—you beat me just on the road, so I can not complain against you; but if you dare to beat me at the राजकुल, then you would see how you fare (you would get a nice फल viz. a good राजदण्ड). But मार्गगत एव ताडितः seems to be a positive valid ground for complaint on the part of Darduraka. If we could read ताडयिष्यसे, the sense would be much improved—I have been beat by you on the public road ; I shall lodge a complaint against you at the court and the judge would order you to be flogged, then you would realise what your act would bring to you. II. 13. 39—गोपालदारकः—There is no doubt about it that गोपाल is a proper name. Pālaka and Gopāla were brothers, and Āryaka killed his uncle and became king himself. Some one not knowing this historical incident, took गोपाल to mean a cowherd and added expressions like घोषादानीय in connection with him, in conformity with his association with the cowherds. II. 13. 44—अनपावृत—the meaning in any case must be 'unfastened', 'open'; अपावृत is unfastened, so अनपावृत would mean exactly the opposite (some read अपावृत...to avoid all trouble). Could it be that the poet uses this expression to mean 'slightly open ?' II. 13. 50—सांप्रतम्..., because, a creditor could easily be turned back by payment (Vasantasenā was rich enough to pay off any creditor), there was no need to barricade one's house against him, as would have been necessary, if Saṁvāhaka had been pursued by armed men, for instance. II. 14. 1—कथं..., Saṁvāhaka who always lived in terror of creditors is surprised to find that in Vasantasenā's eyes, a creditor was one who could be simply ignored.

(14) Saṁvāhaka means to say that a person who undertakes to do a task which does not lie beyond his means, would never come to grief; on the other hand, he who, ignoring his limitations

goes beyond his depth, comes to grief (witness Saṁvāhaka's own position). II. 14. 4—अत्र लक्षितोऽस्मि—The truth of the statement (in stanza 14) is illustrated in my own case (वैधर्म्येण). श्रीनिवासाचार्य explains differently,...पराजितो विज्ञातोऽस्मि येन देयापलापमनुचितं मन्यमानया अनुपदमेव द्वारापावरणमादिष्टमिति भावः(that is, Vasantasenā ordered the door to be opened, because she did not like the idea of refusing to pay one's dues, and knew him to have lost). This is quite clumsy. II. 14. 5—द्यूतकरं प्रति...Māthura did not know that Saṁvāhaka had run away, so, while still wiping off his eyes, he addresses द्यूतकर, thinking him to be संवाहक. II. 14. 14-भूतानि सुवर्णानि-The Suvarṇas are gone now. Māthura is afraid that he would not get his money, because it would not be possible for him to enter Vasantasenā's house by force. The next passage राजकुलं... (राजकुले निवेदय is an idiomatic expression, meaning 'to lodge a complaint in a court of law') also shows that the Dyūtakara understood Māthura's words to mean that the money was gone. Some take भूतानि...to mean 'the Suvarṇas are safe'; for, Vasantasenā being a rich lady, could easily pay off that amount (But why should Vasantasenā pay the amount ? How does Māthura draw the inference ? Vasantasenā was surely not like Cārudatta, prepared to help every Tom, Dick and Harry). II. 14. 17—एष..., Māthura knows that going to a court of law should always be the last resort ; the delays of law are proverbial, so he prefers to wait and deal with Saṁvāhaka himself. II. 14. 28—कलेति..., Saṁvāhaka was a well-to-do person at that time, so, he did not learn the art for the sake of maintaining himself ; but now, owing to the change of circumstances, he had to live by it. II. 14. 40—This appears to be जनान्तिकम् to Vasantasenā. मनोरथानाम् अन्तरस्य (अन्तरम् object). The description given by Saṁvāhaka could only point out to one man, viz. Cārudatta. II. 14. 48—अनाख्यातमेव-Saṁvāhaka is surprised to find that Vasantasenā accurately hit upon the sequel. II. 14. 50—दुर्लभा... Vasantasenā of course had said किमुपरत..., because she guessed that Saṁvāhaka was in all probability referring to Cārudatta. But while answering Saṁvāhaka's query, she says that it was not surprising that she guessed rightly, for, it was well-known that virtues and riches did not go together. There was ample water to be found always in tanks whose waters are not fit to be drunk. Vicious men who do not want to spend their money, are bound to be rich (cf. for a somewhat similar idea, निसर्गभिन्नास्पदमेकसंस्थमस्मिन्द्वयं श्रीश्च सरस्वती च ! Raghu VI, and परस्परविरोधिन्योरेकसंश्रयदुर्लभं संगतं श्रीसरस्वत्योः...Vikram. V).II. 14. 65—भवत्वार्यें...Saṁvāhaka was simply flabbergasted at the royal reception given to him, merely at the mention of the name of Cārudatta ! II. 14. 67—कुतः स धनिकः—(1) Where is that creditor of yours ?—the obviouse sense, also (2) How could Cārudatta be a rich man, in view of the fact that he was so liberal and generous? Saṁvāhaka who was still amazed at the magical effect of Cārudatta's name, takes the passage as referring to Cārudatta.

(15) This verse is rather obscure. In the second line, some editions drop the न, and read [यः पूजयितुमपि जानाति]. The different interpretations are :—(1) सज्जनः refers to Cārudatta.. Saṁvāhaka means to say that if Cārudatta was not a धनिक in the ordinary sense of the term, he had ample धन of a better and more lasting type, viz. generous nature, courtesy. And Cārudatta would be very glad to know how even his name is honoured by others. स पूजाविशेषमपि जानाति is to be read with a Kāku, the answer being in the negative. To appreciate a पूजाविशेष, you yourself should show it first to others ; just as one who knows how to obey, can alone be a good commander. If the न is dropped, the passage is to be understood literally, the meaning being the same). (2) सज्जनः refers to Vasantasenā and the second line (without the न) means ' inasmuch as Vasantasenā showed such a high regard for him, he too ought to show an equally high regard for her. (...जानाति लभत इत्यर्थः । अतो भवती सत्कार्या ममेति भावः—श्रीनिवासाचार्य). This does not seem to be satisfactory. II. 15. 14—वास.... वासार्थं पादपस्त्र विसंष्ठुलतया,—विसंष्ठुल—uneven, disturbed. It was not surprising that with Cārudatta reduced to poverty, his servants and depend. ents should be thus forced to wander about in search of wealth. So, it was their bounden duty to help them (स्वामिनो दशाविपर्ययेण उपजीविन एवमशरणाः प्रचरन्तीति भावः । श्रीनिवासाचार्य). II. 15. 15—अयमार्य एव प्रतिपादयति...Note how Vasantasenā shows consideration for the feelings of Saṁvāhaka, by her anxiety to preserve his self-respect, by letting the Sabhika and Dyūtakara believe that Saṁvāhaka himself was paying off his debt. II. 15. 19—उत्सादितो ..., Māthura is shouting out on the street now and then, so as to be heard inside the house. II. 15. 25—कतरो..., Sabhika was an official, hence Madanikā wants to pay the money to him.

(16) तनुमध्ये—A thin waist is a sign of beauty. Cf. मध्ये क्षामा—Megha. रते दष्टेन दुर्विनीतेन—दुर्विनीत—lit. not brought up properly, aggressive. Māthura, owing to his recent ill-luck, is not in a mood to make love to, or, to be attracted by women. But he does show the gambler's spirit in talking in a lewd manner to a stranger. II. 16. 5—यदीदृशानि...This refers to नास्ति मम विभवः said by Māthura. A real gambler would never make such a confession; in fact, as Darduraka has already remarked, a gambler is like a king addicted to wealth and women at all costs. II. 16 13—कुलपुत्रम्—It is amusing to find Māthura, who had heaped every kind of abuse (and even blows) on poor Saṁvāhaka, now referring to him as कुलपुत्र and inviting him to start playing again (for, was not Saṁvāhaka a very good customer ?). Such is the magic of wealth! II. 16. 18—बन्धुजनः... A courteous way of asking Saṁvāhaka to go. II. 16. 20—परिजनस्य हस्तगतः..., I shall teach the संवाहनकला to your servants (परिजनशिक्षणेनार्यायाः संवाहनसौख्यं जनयितुमिच्छामि, प्रत्युपकारान्तरे हि न समर्थोऽस्मि, अतः परिजनः शिक्षितुमादिश्यतामित्यर्थः । श्रीनिवासाचार्य). This is the best interpretation. (2) Let the कला be in the hands of your परिजन, that is, let me be taken in your service. Here the usual meaning of हस्तगता (skilled in, mastered by) is violated, and such a request would be rather a bold one. II. 16. 22—यस्य कारणादियं..., Vasantasenā considers it a sacrilege that one who had personally attended upon Cārudatta, should now think of serving some one else. (It would be seen that यस्य कारणात् is wrongly used. Saṁvāhaka did not learn his कला for the sake of Cārudatta. It is true that he made use of it only for Cārudatta). II 16. 28—शाक्य is the name of Gautama Buddha, Buddhist, श्रमणक an ascetic or monk. संवाहक, द्यूतकर and शाक्यश्रमणक—He wants Vasantasenā to remember all the three names, depicting the three phases of his life (but pointing out to one and the same individual). II. 16. 30—साहस—taking to renunciation in a precipitate manner, which may cause one to repent of it afterwards. This has nothing to do with the odium associated with the life of Buddhist and Jain mendicants, as Mr. Kale says.

(17) CONSTRUE: द्यूतेन मम तत् कृतं यत् सर्वस्य जनस्य विहस्तम्, इदानीं प्रकटशीर्षः नरेन्द्रमार्गेण विहरिष्यामि ।

Saṁvāhaka finds himself in high spirits at his resolve of becoming an ascetic. He contrasts his former state (of a

gambler) with the new state of an ascetic. The first line refers to the gambler's state. As a gambler, he was always perplexed (विहस्त, विगतः हस्तः यस्य सः विहस्तः, विहस्तम् व्याकुलत्वम्) and afraid of people; he had to move about furtively, in lanes and bylanes, in order that people may not see him or catch him unawares; now as an ascetic, holding his head high up, he could roam about boldly on the king's highway. This is the only natural and straightforward meaning. Other interpretations that ignore the fact that *two* different states are obviously described in the verse (one in each line) should be unceremoniously rejected. Thus Mr. Kale explains 'द्यूतेन मम तत् दशान्तरं कृतं (referring to his resolve to be a Buddhist mendicant) यत्सर्वस्य जनस्य विहस्तं (विगतः हस्तः यस्मिन्) in which no man can lay his hands on me' etc., and calls this 'the best way.' He ignores इदानीं in the second line altogether, which shows that the first line must refer to a past state. Some take विहस्तं to mean अवमाननम्. Some even take विहस्त to mean निर्भयम् and explain 'gambling has made me free from fear'—This goes violently against the context. Some read बीहच्छम् (बीभत्स) for बीहत्थम् II. 17.9.—A गन्धगज is defined by पालकाप्य (a गजशास्त्रकार) as यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । तं गन्धहस्तिनं प्राहुर्नृपतेर्विजयावहम् ॥ The name (खुण्टं मोटयतीति) खुण्टमोटक is significant. II. 17. 11— विकटः उज्ज्वलः वेशः यस्य सः—,it is well-known that servants etc. love to dress themselves gaudily. II. 17. 14—यदप्रतो..., this is also a natural touch. Karṇapūraka, fresh from his big fight with the elephant and excited, comes rushing on and fails to notice the presence of Vasantasenā. II. 17. 17.—परितुष्टमुखो.... this shows that the उद्वेगकारण was some happy event. II. 17. 19—कर्णपूरकस्य पराक्रमः—This way of referring to oneself by name, or in the third person, is common in Sanskrit. II. 19. 5—महामात्र—the chief of the mahouts. (18) and (19)—The two verses give a graphic description of the consternation caused by the breaking loose of the elephant. II. 19. 12—कुण्डिका एव भाजनम् (or कुण्डिका and भाजन two separate objects). The परिव्राजक is apparently संवाहक himself. Though sufficient time has not elapsed since his departure, for him to have put on the dress of an ascetic and to be caught by the elephant, such dis-
dress of an ascetic and to be caught by the elephant, such dis-
crepancies (which abound in Shakespeare) can be got over
by not looking at every thing mathematically and by acknow-
ledging that 'dramatic time' is different from ordinary time).
II. 19. 20—विच्छिन्नः विसंष्ठुलः यः शृङ्खलायाः कलापः तम्. II. 19. 22—नहि नहि...

Karṇapūraka, in his enthusiasm, forgot that he was talking in the presence of his Mistress (a good servant never boasts or talks proudly of his own doings in the presence of his master), and so corrects himself by saying आर्यायाः..., that is, the credit of what he had achieved, goes not to himself, but to Vasantasenā who had fed him and whom he had been serving (स्वामिनीगामीदं यश इति भावः । श्रीनिवासाचार्य). II. 19. 22—वामचरणेन द्यूतलेखकं...लोहदण्डं गृहीत्वा—(1) The best interpretation of वामचरणेन appears to be—Going in a zigzag way (to avoid a frontal attack by the elephant). The द्यूतलेखक is apparently संवाहक परिव्राजक (but Saṁvāhaka was *not* a द्यूतलेखक, but a mere gambler ; again, how did Karṇapūraka recognise him, especially in his ascetic garb, even if it be supposed that he knew Saṁvāhaka before as a gambler ? Or द्यूतलेखक might not refer to Saṁvāhaka at all; ' calling the द्यूतलेखक in the Gambling-house near by to help ' etc. Some propose to read द्यूतखेलक for द्यूतलेखक, so that it might refer to Saṁvāhaka, but that does not clear the initial difficulty pointed out above). (2) Śrīnivāsācārya takes वामचरणेन to mean सव्यपादेन (Karṇapūraka took the iron bar with his left foot to avoid any loss of time) and द्यूतलेखक as referring to संवाहक (in which case उद्घुष्य means shouting up to encourage him) or to the Scribe in the Gambling house (in which case उद्घुष्य means लोहदण्डग्रहणार्थमाहूयाहूय). Read his comments also; वामचरणेन—सव्यपादेन...हस्तेन ग्रहणे हि नमन्तं हस्ती गृह्णीयाद्विलम्बश्च स्यादिति पादेन ग्रहणम्। दक्षिणस्य दृढावस्थानव्यापृतत्वाद्वामचरणेनेति। अनतियत्नश्च व्यज्यते । To take उग्घुसिअ as उद्घुष्य and explain the same as ' Stumbling with my left foot over a gambler's score' hardly improves matters.

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(20) विन्ध्य..., this suggests the formidable nature of the elephant. II. 20. 3—सुष्ठु त्वया कृतम्—, Vasantasenā should have shown more enthusiasm about and greater appreciation of Karṇapūraka's feat, than a mere सुष्ठु कृतम्. Perhaps she thinks that Karṇapūraka's narrative should be taken with a grain of salt. II. 20. 8—विषमेण भरेण आक्रान्ता—for, all people had crowded there to see the extraordinary tussel between a man and an elephant (the expression is repeated later in the play). II. 20. 9—दीर्घं निःश्वस्य..., because he was unlucky in not having any ornaments that could be given as a reward. II. 20. 12—जानीहि..., for, if the प्रावारक was [illegible], it must have been Cārudatta

who had offered it to him. II. 20. 15—मद्गन्धेन..., the poet purposely makes this excuse, in order that Vasantasenā should have an opportunity of reading herself her lover's name upon it. II. 20. 17—नाम, mantles were marked by the owner's name. In Act VIII also, Śakāra has a mantle marked with his own name. II. 20. 19—इति वाचयित्वा सस्पृहं गृहीत्वा—Note that Vasantasenā reads the name on the mantle without taking it in her hands. Only when she knows that it belongs to Cārudatta, she takes it and covers herself with it. II. 20. 28—सांप्रतम्—Now when he got a more costly substitute for the प्रावारक (Vasantasenā retains the प्रावारक for herself, as it was प्रियस्पर्शपूत (श्रीनिवासाचार्य). विशेषेण—because his statement before (II. 20. 21—शोभते) was made half-heartedly, for he was afraid that he would lose the प्रावारक and get nothing in return. But now he can give unstinted praise.

The gambler's episode and the feat of Karṇapūraka are described in order to heighten Vasantasenā's love for Cārudatta, by referring to his generous nature and furnishing impartial evidence about his virtues.

ACT III

[The events described in this Act take place about a fortnight later. Śarvilaka, a desperado, who is in love with Madanikā, Vasantasenā's maid, wants very badly money to make Madanikā a free woman. He breaks through Cārudatta's house and steals Vasantasenā's ornaments kept as a deposit. Cārudatta, on knowing about the theft is very much distressed, because nobody would believe in the theft of those ornaments; all would say that Cārudatta owing to his poverty, had really appropriated them himself. Cārudatta's wife, Dhūtā, offers her jewel-necklace as a present and Cārudatta sends Vidūṣaka to Vasantasenā with the necklace which was to be given to her as a substitute for the ornaments, it being given out that the ornaments were lost by Cārudatta at gambling.]

(1) द्रव्येण गर्वितः। The first line refers to Cārudatta, the second line reminds one of Śakāra.

(2) Perhaps the Ceṭa is referring to Cārudatta himself, when he talks of the स्वाभाविकदोषs, such as extreme liberality. III. 2. 11—रेभिल—a merchant who was a great singer. He is the friend of Śarvilaka also. वीणा..., as precious as the fourteen 'jewels' churned out of the sea (The following verse recited at the wedding ceremony, gives the list of these 'jewels'—लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुघाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः। अश्वः सप्तमुखो विषं हरिधनुः शङ्खोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम् ॥)

(3) संकेतक—one who has made an appointment or संकेत, or संकेत itself. संस्थापना विरहातुराणां–Kālidāsa in his Megha describes the यक्षस्त्री as trying to divert herself with playing on the वीणा (उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां मद्गोत्राङ्कं विरचितपदं गेयमुद्गातुकामा।). III. 3. 7—स्त्रिया..., because both the स्त्री and the मनुष्य (is not a woman a 'मनुष्य'? Vidūṣaka is hard on women here) are doing something contrary to their nature in reciting Sanskrit passages, and in singing the Kākalī respectively. They thus become objects of ridicule (स्त्रियास्सौकुमार्यविरुद्धं श्वाससमद्वाप्राणप्रदिप्रयत्ननिष्पाद्यसंस्कृतभाषणं पुंसश्च शौर्याननुरूपं काकलीगानम्। श्रीनिवासाचार्य). काकली is the 'B' of Western music or तीव्र 'नि' of Indian

music approximately. It is a tone naturally fit for women. III. 3. 8—दत्ता नवा नस्या (नासारज्जुः) यस्याः सा. गृष्टि is सकृत्प्रसूता गौः, a young cow with only one calf. Being unused to the नस्या, the गृष्टि constantly has to make the sū sū sound. III. 3. 9—मनुष्योऽपि... When a man with a naturally loud voice tries to sing in a soft low tone, he only succeeds in producing a muttering (not musical) sound, and looks more like an old priest muttering Mantras, but dressed in an unnatural dress, wearing garlands etc. not suited to his age (वयसो मन्त्रजपरूपकर्मणश्च विसदृशं शृङ्गारिविटयोग्यतनुतरैक-कुसुममुण्डमालाधारणं यथा हास्यं भवति तथा सहजप्रागल्भ्यविरुद्धं पुंसः काकलीगानमित्यर्थः। श्रीनिवासाचार्य).

(4) अन्तर्हिता वनिता यदि (as though) भवेत् इति मन्ये, that is, a woman disguised as a man was as though singing. If the reading is अन्तर्हितो यदि..., the meaning would be—we would have thought that it was a woman singing, if Rebhila had been screened from our sight and we had not been able to see him with our eyes. रक्तं etc. are technical terms in music and no explanation in words of these terms is likely to be of any help to the student (श्रीनिवासाचार्य quotes from नारदशिक्षा in this connection,—रक्तं नाम वेणुवीणास्वराणामेकीभावे रक्तम्,......मधुरं नाम स्वरभावोपनीत-ललितपदाक्षरगुणसमृद्धं...). What is called स्फुट, ललित and मनोहर is perhaps the व्यक्त, अलंकृत and श्लक्ष्ण in the नारदशिक्षा.

(5) मृदुगिरः goes with तस्य, some take it as accusative, going with शृण्वन्, but this breaks the symmetry. This verse also contains a number of technical terms in music (In Nāgānanda I, there is similarly a verse dealing with वीणावादन). The poet is here deliberately parading his knowledge of music, that is all. रागाद्विरु..., एकस्यापि गीतपदस्य विच्छित्तिविशेषेण रक्त्यतिशयात् पुनरुक्तिरिति भावः। (हेलया संयमितम्—) अवसानारम्भयोरनायासोपपादिततालल्यादिमानमित्यर्थः—श्रीनिवासाचार्य).

(6) CONSTRUE : असौ इन्दुः हि तिमिरावकाशं दत्त्वा उन्नतकोटिः (सन्) जलावगाढस्य वनद्विपस्य अवशिष्टं तीक्ष्णं विषाणाग्रम् इव अस्तं व्रजति। (उपजातिः)

As the moon is described as setting at midnight (III. 2. 8—अतिक्रामत्यर्धरजनी), it is a crescent moon on the 8th or 9th day in the dark fortnight. The ends of the moon's disc correspond to the विषाणाग्र (दन्ताग्र is meant) and the moon to the वनद्विप whose tusks are very sharp, as compared with those of a tame elephant. Only the tusks and the head are visible above the water, when the वनद्विप plunges himself into the water. Similarly the disc-ends of the moon are visible (the rest of the moon's body—the portion of the sky covered by moon-light—may be said to be not visible when the moon is about to set). III. 6. 26—यथा सर्वे..., Vidūṣaka means to say that he was a Brāhmaṇa all right, but a Brāhmaṇa having no power and commanding no respect. A डुण्डुभ ('दुतोंडे' in Marathi) is a serpent, but treated with contempt and not at all feared by any one, as it is non-poisonous. The simile is thus quite appropriate. III. 6. 33—अद्याप्येतत्..., this shows that the सुवर्णभाण्ड had been in Cārudatta's house for several days. किमत्र..., this suggests what is going to happen in the immediate future. Throughout the play, Vidūṣaka's words are shown by the poet to be prophetic.

(7) प्रकाशनारी–a वेश्या (as opposed to a कुलवधू who is असूर्यंपश्या, remaining veiled, in the अन्तःपुर). Cārudatta does not like the idea of Vasantasenā's ornaments being kept where his wife would keep her ornaments (for fear of polluting that place; but what about his own association with Vasantasenā ? This looks like stretching at a gnat and swallowing a camel !)...तस्याः खलु भोः समर्प्यते—a prosaic line.

(8) CONSTRUE : नयनावलम्बिनी इयं निद्रा हि ललाटदेशात् माम् उपसर्पति या जरा इव अदृश्यरूपा चपला (सती) मनुष्यसत्त्वं परिभूय वर्धते । (वंशस्थम्)

निद्रा is compared to जरा; both are अदृश्यरूप and चपल, overpowering a person completely. जरा makes herself felt first with the head and ललाटदेश (the hair on the head turn grey ; nowadays however, even young men are found to have grey hair !) निद्रा also starts her operations with the head (the power of thinking grows less and less when one feels sleepy), then descends down to the eyes (the eye-lids close the eyes), then to the body proper (which becomes relaxed) and so on.

(9) CONSTRUE : शिक्षाबलेन च बलेन च शरीरपरिणाहसुखप्रवेशं कर्ममार्गं कृत्वा भूमिपरिसर्पणघृष्टपार्श्वः जीर्णतनुः निर्मुच्यमानः भुजंगः इव गच्छामि । (वसन्ततिलका)

शरीरस्य परिणाहस्य सुखः प्रवेशः यस्य तम्. कर्ममार्ग–a breach ; the breach made was neither too big (otherwise it would be easily noticed), nor too small (that would make it impossible to enter through it), but just sufficient to allow the body to pass through it. Śarvilaka had to be on all fours to get through it and lost some of his flesh and skin (a necessary price to pay) in doing that, and so compares himself to a serpent (who also creeps along) getting rid of his निर्मोक (slough). भूमौ परिसर्पणेन घृष्टः पार्श्वः यस्य सः, निर्मुच्यमानः- निर्मोकेण त्यज्यमानः.

(10) CONSTRUE : घनपटलतमोनिरुद्धतारा इयं रजनिः जननी इव नृपतिपुरुषशङ्कितप्रचारं परगृहदूषणानिश्चितैकवीरं (मां) संवृणोति । (पुष्पिताग्रा)

नृपतिपुरुषेभ्यः शङ्कितः प्रचारः यस्य तम्, परेषां गृहाणां दूषणे निश्चितः च असौ एकवीरः (एकश्चासौ वीरः or एकेषु वीरयते) तम्, घनपटलेन (घनं पटलं यस्य तेन) तमसा निरुद्धाः ताराः यस्यां सा. The night is compared to a fond mother who tries to protect her erring son who is bent upon bringing great disgrace upon the family (परे गृहदूषणे..., दूषण in the sense of disgace). दूषण means 'breaking through' with रजनि. With जननी, नृपतिपुरुष means 'King's officers in general,' with रजनि, 'the night patrols.' घन...may be taken with जननी also (but only in a far-fetched manner घनाभ्यां पटलतमोभ्यां (पटल and तमस् or तिमिर are eye-diseases) निरुद्धा तारा pupil of the eye यस्याः सा, one who is practically blind). The reading (घनेन तिमिरेण निरुद्धाः सर्वे भावाः objects यस्यां सा) घनतिमिरनिरुद्धसर्वभावा is simpler and could be construed properly only with रजनि.

(11) CONSTRUE : यत् कर्म च स्वप्ने वर्धते तत् इदं नीचं (इति) पुरुषाः कामं वदन्तु, विश्वस्तेषु च वञ्चनापरिभवः चौर्यम्, तत् हि शौर्यं न; (तथापि) स्वाधीना वचनीयता अपि हि वरम्, बद्धः सेवाञ्जलिः न (वरम्); एषः हि मार्गः नरेन्द्रसौप्तिकवधे पूर्वं द्रौणिना कृतः । (शार्दूलविक्रीडितम्)

कामम्—Granted that, अर्धाङ्गीकारे. Śarvilaka admits that चौर्य is a dirty business, because it is not fighting your opponent in the open, but stabbing him in the dark. It is taking a mean advantage of unsuspecting people who are asleep. But anyway it is far better than servitude which makes you lose your self-respect completely, while a thief is a master of himself and quite independent! And further, no less a person than Aśvatthāman, the Brāhmaṇa warrior (son of the great Droṇācārya) has been known to have had recourse to चौर्य to achieve his object; so, no one can honestly blame Śarvilaka, if he has decided to follow in the foot-steps of the worthy Aśvatthāman (here is a case of the Devil quoting the Scripture). नरेन्द्राणां सौप्तिके (सुप्तौ or सुप्तेषु भवे) वधे—After the end of the Mahābhārata war, when the Kauravas were all dead, and Duryodhana also lay on his death-bed, being worsted by Bhīma in the गदायुद्ध, Aśvatthāman happened to see an owl killing the birds at night. Finding that it was an easy way to dispose of the enemies, Aśvatthāman raided the

Pāṇḍava camp at night and slaughtered all who were there, including the sons of Pāṇḍavas, Dhṛṣṭadyumna aud others (the Pāṇḍavas were saved, because they were away from the camp at that time).

(12) CONSTRUE : कः नु देशः जलावसेकशिथिलः यस्मिन् शब्दः न भवेत्, भित्तीनां च संधिः (यस्मिन्) करालः दर्शनान्तरगतः न भवेत् , क हर्म्यं क्षारक्षीणतया लोष्टककृशं जीर्णं च भवेत् , कस्मिन् च स्त्रीजनदर्शनं न भवेत् मे अर्थसिद्धिः च स्यात् । (शार्दूलविक्रीडितम्)

जलस्य अवसेकेन शिथिलः, लोष्टककृशम्—कृशलोष्टकम् , दर्शनस्य अन्तरं गतः, क्षारेण क्षीणतया. Śarvilaka wants to find out a spot where it would be possible to effect a breach with ease and safety. भित्तीनां is taken by Śrīnivāsācārya with दर्शनान्तरगतः-भित्तिसंधीनामाभिमुख्येऽन्तर्गतदीपालोकादीनां बहिः प्रसरान्मार्गगोऽपि संदिह्य जनः समवेयादिति भावः । On स्त्रीदर्शनं..., he remarks, स्त्रीजनो हि कातरस्वभावतया क्षिप्रप्रबुद्धो दृष्ट्वा महान्तं शब्दं कुर्यादवध्यश्चेति भावः। The meaning of दर्शनान्तर as 'according to the दर्शन, the science of thieving' and कराल as opposed to it, is far-fetched. III. 12. 1—नित्या...(1) Water is offered to the sun daily; the spot where this water is offered would naturally be rendered soft in course of time. (2) आदित्यदर्शनेन, उदकसेचनेन च, exposed to the sun and rain. The reading नित्यादित्यादर्शन... would mean 'which is never exposed to the sun' that is, left uncared for. III. 12. 2—मूषिकाणाम् उत्करः, this shows that the spot is already bored through by the rats, and not much effort on the part of Śarvilaka would be required. हन्त...To have found such an ideal spot was a good omen. To make a good beginning is winning half the battle. स्कन्दपुत्र a thief (cf. भरतपुत्र-an actor. पुत्र means here, a disciple). स्कन्द-Kumāra Kārtikeya was the patron-God of thieves, आग्नेयः कृत्तिकापुत्रो रौद्रो गाङ्गेय इत्यपि । श्रूयते भगवान्स्कन्दः सर्वगुह्यमयो गुहः। (MBh. Ādiparvan). The story of Kārtikeya's birth is described in Kumāra IX and X in detail. Pārvatī threw the *tejas* of Śiva into Fire, who unable to bear it, transferred it to the Ganges, who in her turn threw it into a thicket of reeds and Kārtikeya was born there (hence his epithet शरवणभव). The six Kṛttikās nursed him afterwards (hence his epithet षाण्मातुर ; he had six mouths and so is called षडानन). While yet an infant, he commanded the army of the Gods and killed Tārakāsura (hence he is called सेनानी). स्कन्द-स्कन्नत्वात्स्कन्दतां प्राप्तो गुहावासाद्गुहोऽभवत् । How he came to be a God of thieves, is not clear. III. 12. 3—[illegible], an epithet of Kārtikeya

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(whose weapon is the golden शक्ति); according to some, an आचार्य of that name, the founder of चौर्यशास्त्र.

(13) Seven different kinds of breaches are mentioned here. पद्मव्याकोशं—like a blossomed lotus. The names are differently given in the Cārudatta of Bhāsa. Śarvilaka is a true artist. He wants to do his job very systematically.

(14) Śarvilaka had broken into various houses before and he was glad to find that his skill had been acknowledged in the art of संधिच्छेदन, though he had been cursed by people at the same time. श्रीनिवासाचार्य understands दोषान् to refer to the faults in the संधिकर्म, भित्तिगुणदोषवशाद् यत्र न सम्यक् तत्र दोषान् यत्र तु सुन्दरं तत्र कर्मणि संधिरूपकौशलमपि वदतीत्यर्थः । III. 14. 1—ब्रह्मणि साधुः ब्रह्मण्यः स च देवः तस्मै ; देवानां व्रतं यस्मिन् तस्मै. Some take कनकशक्ति as the name of the first आचार्य but the epithets ब्रह्मण्य, देव and देवव्रत seem to go against this interpretation. (कनकशक्ति usually refers to Kumāra Kārtikeya ; the argument that he is saluted twice because he is the Patron-God is not very convincing). III. 14. 3—योगेन रोचना—a magical ointment.

(15) The ointment had the power of making one applying it invisible and made him also proof against weapon-strokes. III. 15.1—तथा करोति–This does not mean, as one is likely to think, that Śarvilaka applies the Yogarocanā ointment to his body. For, later on in III. 19. 2 he says मा नाम रक्षिणः, स्तम्भीभूत्वा तिष्ठामि etc. This move was quite unnecessary, for, the Yogarocanā would have made him invisible to the guards. So, तथा करोति simply means 'starts boring the पूर्णकुम्भ variety of breach.' III. 15. 1—प्रमाणार्थं सूत्रम्.

(16) Contrast with this, the description of the यज्ञोपवीत (अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम् । देवतानां पितॄणां च भागो येन प्रदीयते ॥ X. 18) by Cārudatta further on in Act X. To Śarvilaka, the sacred thread is useful, as a measuring tape, an opener, or, as a ligature ; to Cārudatta, it is a holy उपकरण for offering oblation to the Gods and the Pitṛs. Verily, there is nothing good or bad inherently, but thinking makes it so. दष्टस्य परिवेष्टनम्—The following treatment for snake-bite given in the Encyclopaedia Britannica shows the importance of a परिवेष्टन—'Apply a ligature above, not on the top of the situation of the bite, twist the string tightly with a stick. Then make a free incision into the wound' etc.

III. 16. 3—च्चिकित्सां कृत्वा—This appears as a stage-direction. It would be better to read it as part of the speech of Śarvilaka, चिकित्सां कृत्वा स्वस्थोऽस्मि ।

(17) CONSTRUE : संधिमुखेन महीतले निर्गता सुवर्णपिञ्जरा पर्यन्ततमःसमावृता प्रदीपस्य शिखा कषे निवेशिता सुवर्णरेखा इव विभाति । (वंशस्थम्)

सुवर्णवत् पिञ्जरा, पर्यन्ते तमसा समावृता. The bright yellowish streak of light coming through the hole, and gracefully reaching the ground in the midst of gloom all around, is fitly compared to a shining streak of gold drawn on the touch-stone. III. 17. 2—प्रतिपुरुष–a dummy man (like the targets for musketry practices). नमः— because he was so lucky to find that no one was awake in the house. So, like a grateful devotee, he offers this salutation to the Patron-God. III. 17. 6—पृष्ठेन प्रतीक्ष्य-पृष्ठेन कपाटस्य पश्चात प्रतीक्ष्य विलम्ब्य शनैरुद्घाटने शब्दो नानुगतः श्रूयेतेति भावः । (श्रीनिवासाचार्य) or ' keeping a watch behind.'...लक्ष्यसुप्तम्–छद्मना or व्याजेन सुप्तम्.

(18) CONSTRUE : अस्य (पुरुषद्वयस्य) निःश्वासः न शङ्कितः सुविशद तुल्यान्तर वर्तते; दृष्टिः गाढनिमीलिता न विकला अभ्यन्तरे न चञ्चला; गात्रं स्रस्तशरीरसंधिशिथिलं शय्याप्रमाणाधिकम्; अपि च यदि लक्ष्यसुप्तं स्यात् अभिमुखं दीपं न मर्षयेत् । (शार्दूलविक्रीडितम्).

गाढं निमीलिता, स्रस्ताः शरीरस्य संधयः यस्य तत् च शिथिलं च, शय्यायाः प्रमाणात् अधिकम्. This is a good natural description of a man sleeping soundly. III. 18. 2—पुस्तकाः (not books, then the expression would have been पुस्तकानि) –नाट्योपयोगिमृद्दार्वादिनिर्मितप्रतिकृतयः–' मृदा वा दारुणा वाथ वस्त्रेणाप्यथ चर्मणा । लोहरत्नैः कृतं वापि पुस्तमित्यभिधीयते ॥' dolls, cloth-figures etc. Cārudatta as one interested in music etc. seems to have got a good collection of these Saṁgita requisites. भवनप्रत्ययात्—The house was a very big one, so Śarvilaka naturally argued that the owner must be a very wealthy man. But, his expectations were not realised. III. 18. 4—तन्ममापि नाम..., there cannot be any भूमिष्ठं द्रव्य remaining hidden from me. I have the means to discover the hidden wealth, howsoever carefully guarded the secret might be. बीजम्–Śarvilaka, it would be seen, is prepared for all eventualities (The Daśakumāracarita gives a list of the necessary equipment for a thief in the following passage, बद्धतीक्ष्णकौक्षेयकः फणिमुखकाकलीसंदंशकपुरुषशीर्षकयोगचूर्णयोगवर्तिकामानसूत्रकर्कटकरज्जुदीपभाजनभ्रमरकरण्डकप्रभृत्यनेकोपकरणयुक्तो...p. 79). The बीज had the property of expanding in a place where there was a treasure hidden.

III. 18. 7—उत्स्वप्नायते-उत्स्वप्नः (उद्भूतः स्वप्नः यस्य) इव आचरति स्वप्नदर्शनाज्जल्पतीत्यर्थः। अन्ये तु "सान्द्रनिद्रित एव जनो यत्र जल्पत्याक्रोशति हसति रोदिति विपरिवर्तत्युत्तिष्ठते च स उच्यते उत्स्वप्न इति। स्वप्नविशेष इत्यर्थः। अत एवोत्कृष्टः स्वप्न उत्स्वप्न इत्यवयवार्थोऽपि संगच्छते" इत्याहुः। (श्रीनिवासाचार्य). III. 18. 11—जर्जरायां स्नानशाट्यां निबद्धम्. III. 18. 17—अनतिक्रमणीया..., Śarvilaka has a sense of humour also. He is prepared to take the अलंकरणभाण्ड, because he was asked to take it in the name of the भगवती गोकाम्या and ब्राह्मणकाम्या! ब्राह्मणस्य काम्या (desire, from कम्). The काम्यच् termination is not applicable here, for in that case ब्राह्मणकाम्या would mean 'the desire *for* a Brāhmaṇa'. Here the meaning is 'the desire of a Brāhmaṇa', so काम्या must be independently explained as derived from कम् to long for. This passage incidentally shows that Brāhmaṇas and cows were held in high respect in those times. III. 18. 21—भद्रपीठ is the name of the insect. धिक्कृतमन्धकारम्, because he could not see anything in the darkness. अथवा... (कृतम् अन्धकारं धिक्। अन्धकारः कार्यवशात् कृतोऽपि निन्द्य इत्यर्थः। मयेति न केवलं भद्रपीठेनेत्यर्थः। इयं चोरवृत्तिर्मे ब्राह्मणस्य कुलकलङ्क इति भावः। श्रीनिवासाचार्य) Śarvilaka means to say that he has no right to decry the darkness caused by the insect Bhadrapīṭha extinguishing the lamp. Has he not been responsible for a worse kind of darkness (disgrace) brought on in his family? He, born in a pure highly respected family of Brāhmaṇas well-versed in the four Vedas, has stooped so low as to break into other peoples' houses to rob them, for the sake of a courtesan-girl!-Can degradation go any further? III. 18. 22-अप्रतिग्राहक-A गृहस्थ, not a भिक्षुक; one who does not accept a gift or प्रतिग्रह; the acceptance of a gift deprives one of one's lustre. Yājñavalkya says—प्रतिग्रहसमर्थोऽपि नादत्ते यः प्रतिग्रहम्। ये लोका दानशीलानां स तानाप्नोति पुष्कलान्॥ III 18. 33—महाब्राह्मण... Note the sense of humour of Śarvilaka. He calls विदूषक a महाब्राह्मण for the विदूषक had given him a gift of the gold ornaments. स्वपिहि वर्षशतम्—for there was no need now for keeping awake, with the ornaments gone!

(19) अनिर्वेदितं (निर्वेदः संजातः अस्य इति निर्वेदितम्, न निर्वेदितम्) पौरुषं यस्मिन्, chill penury represses all noble rage; where पौरुष does not feel ashamed, is prepared to do anything without feeling disgust and so is subjected to disparagement ultimately. The reading अनिर्वेदितपौरुषम् would mean 'where पौरुष does not show its power.' III. 19. 1—निष्क्रयणार्थम्—It seems, in those times some sort of slavery existed and it was possible to release the slave from

bondage on payment of some ransom. III. 19. 3—ममापि..., why should I be afraid of the guards? I know too well how to dodge them.

(20) सुप्तानाम् असुप्तानां मनुष्याणां वीर्यस्य तुलने. A dog knows merely by smelling, whether a man is asleep or not or how powerful he is. रूपस्य शरीरस्य वेशस्य च रचने, माया–the juggler's art. वाक्–the Goddess सरस्वती. Śarvilaka was proficient in various dialects and could assume any form and shape at will. डुडुभः—the meaning of this word is uncertain. श्रीनिवासाचार्य says, झटिति छिद्रान्तरप्रवेशपटुर्गृहगोधिका, स्वात्मरक्षासमर्थः सरटो वा । गर्तप्रदेशेऽश्वतर इत्येके ।

(21) भुवनस्य अवलोकने शशः (स हि भूमावन्तर्विवराणि कृत्वा गूढः प्रतिवसतीति भावः ।). The two verses (20, 21) fairly accurately describe the characteristics of various animals and birds. III. 21. 13—चौरं कर्तयित्वा–This is a spoonerism on the part of Vidūṣaka, or, said deliberately in jest. Vidūṣaka was only half-awake and thought that Radanikā was only indulging in a joke. III.21.18–द्वितीयमिव..., Radanikā had never said this; but Vidūṣaka on looking at the breach, is describing it in his own way. III. 21. 25—अहो दर्शनीयोऽयं संधिः–One does not know whether Cārudatta should be admired or pitied for the remarkable coolness displayed by him. As one having an eye for real beauty, he praises the breach itself.

(22) CONSTRUE: उपरितलनिपातितेष्टकः शिरसि तनुः मध्यदेशे विपुलः च अयं (संधिः) असदृशजनसंप्रयोगभीरोः महागृहस्य स्फुटितं हृदयम् इव (दृश्यते)। (पुष्पिताग्रा)

उपरितलात् निपातिताः इष्टकाः यस्य. शिरसि तनुः..., the breach was of the पूर्णकुम्भ variety. असदृशः जनः तस्य संप्रयोगात् भीरोः. The breach is said to be the heart of the mansion horrified at the treatment received by it.

(23) वेदितवान् used without the causal sense, to mean विदितवान्. Cārudatta is sorry that the thief had to go disappointed after toiling in vain for nothing for a long time! III. 23. 1—ततः..., when the thief goes back to his friends, he would have to inform them of his utter failure (thus, his friends also would be very sorry) in not getting anything from the big mansion (this would bring disgrace upon Cārudatta also indirectly). So, Cārudatta is concerned more with what the thief might feel than with his own loss from the theft. III. 23. 18—कदाचिदेव...,

Cārudatta, naturally enough, does not remember the episode, but is prepared to admit that he might have been making a mistake, rather than declare that Vidūṣaka was wrong in making that assertion. III. 23.25—कथं न्यासः, Cārudatta faints away at the implications of the loss of ornaments, what construction would be put on it by the people etc.

(24) तूलयिष्यति—would treat me lightly, would despise me. निर्गतः प्रतापः यस्याम्.

(25) Cārudatta means to say that he does not mind if कृतान्त had an eye for his अर्थ, but why should he not leave his चारित्र alone ? To deprive him of that was the most unkindest cut of all. III. 25. 2—अपलप्-to deny. Vidūṣaka, a practical man of the world, is prepared to deny the whole thing.

(26) भैक्ष्येणापि—if need be (and if the money could not be found by severe economy and savings etc. from his business) Cārudatta would not feel ashamed even to beg, but he would see that the value of the deposit is returned duly. III. 26. 17—वरमिदानीं...Dhūtā is a worthy wife of the worthy Cārudatta. She also cares more for honour or चारित्र, and would rather see Cārudatta die than lose his character. III. 26. 18—पुष्करपत्र..., cf. नलिनीदलगतजलमतितरलम्; the water drops on a lotus-leaf are extremely unsteady; similarly the भागधेय of poor people does not stay for long with them. A very common idea in Sanskrit literature. III. 26. 19—मातृगृह..., this shows that the रत्नावली formed part of her स्त्रीधन proper and she could dispose of it in any way she liked. III. 26. 20—शौण्डीरता—pride; it appears that Dhūtā had again and again asked Cārudatta to make use of the Ratnāvalī for house-hold expenses etc., but Cārudatta had refused to do so, for, that meant depriving Dhūtā of her legitimate property which she perhaps some time would need more than himself. III. 26. 29—एष...The very high regard Vidūṣaka has for Dhūtā is shown by the fact that Vidūṣaka acts according to her directions like an automaton. She asks him to stand with his face towards the east; he does that without asking any questions (A gift should be received, with the face towards the east). III. 26. 35-36—अहं...रत्नमालिकाम्—रत्नषष्ठी—vow or fast to be observed on the sixth day (according to commentators, it is a ग्रीष्मव्रत) when a रत्न should be given to a Brāhmaṇa as a gift.

(If we read षष्ठीकृतदेवकार्यं in I. 8. 112 for सिद्धीकृतदेवकार्ये, then Dhūtā is not required to tell a lie about the रत्नषष्ठीव्रत). तस्य कृते—व्रतस्य or ब्राह्मणस्य कृते. Dhūtā wants Maitreya to accept the रत्नावली as a gift in connection with a vow (such a gift can not be refused). She is also sure that Maitreya would know the real reason why the रत्नावली was being offered at that time and hopes that Maitreya would persuade Cārudatta to accept the same (she says later, III. 26. 39—मा खलु मां लज्जितां कुरु,—she does not want Maitreya to praise her to the skies in the presence of Cārudatta). There was just a chance that Cārudatta would accept help in an emergency from a friend, if not from his wife. Mr. Kale suggests that the gift of the रत्नावली was meant for Cārudatta himself (there are certain gifts which a wife can make to her husband) and Maitreya was a mere proxy. As it was a religious gift, Cārudatta could not have refused it. This interpretation is open to two objections:—it is not clear why the gift should not have been made direct to Cārudatta (to say that Dhūtā does it owing to her bashfulness is hardly convincing) and the words मा खलु मां लज्जितां कुरु lose their force, for Cārudatta could not but accept such a gift. Dhūtā feels that in an emergency like the present, Cārudatta would stretch a point and would be prepared to accept the रत्नावली in the spirit in which it was offered. III. 26. 43—अकार्यं कुर्यात्, Cārudatta is afraid that Maitreya might even commit suicide. III. 26. 50—कथं..., ब्राह्मणी—It is not considered proper to refer to the wife or husband by name, amongst the Hindus. इदानीमस्मि...To be dependent on one's wife is the greatest humiliation; for, it is the most sacred duty of a husband to protect his wife at all costs and to see that she is not put to any trouble; but when matters reach a stage that a husband stands in need of support from his wife, it clearly means that he is not at all doing his job properly.

(27) आत्मनः भाग्येन क्षतं द्रव्यं यस्य सः, अर्थतः..., for the relation of पाल्य and पालक is reversed; if the पुरुष is पाल्य, he is but a नारी and if the नारी is the protector, she is but a पुरुष.

(28) Cārudatta modifies his previous view. Dhūtā's action can be viewed in a different light; it shows that Cārudatta is the most fortunate person in the world. He has a wife sticking to her husband for better or for worse, a friend like Vidūṣaka ready to die for him, and both striving their utmost to see that his सत्त्व is

not contaminated. विभवेन अनुगता, विभव meaning 'magnanimity' or, acting according to the विभव, changing her course of action in conformity with the vicissitudes of fortune. III. 28.2—...द्यूते हारितम्—An innocent untruth may be told occasionally. If Vasantasenā were told that the ornaments had been stolen, she would not in all probability accept any substitute (चोरहृते तु ज्ञाते न प्रतिगृह्णीयादुदारप्रकृतिरिति—श्रीनिवासाचार्य). III. 28. 5—मा तावत्..., Vidūṣaka raises two objections to the proposal of giving the necklace as a substitute for the ornaments—(1) The ornaments were in no sense made use of by them, so they were under no obligation to give anything as a substitute for them. (2) The necklace was far too costly as compared to the ornaments. Equity demands that only the proper price, if at all, of the ornaments should be given.

(29) Cārudatta says—The necklace was not to be given as the price of the ornaments, but as the price of the great trust in them, which Vasantasenā showed, in entrusting the ornaments to them, although she knew that they were poor. III. 29. 1—अस्माकं शरीरस्य स्पृष्टिकया—To curse one with touching the body makes the curse more solemn (the implication being, that the body of the curser would come to harm if his directions are not complied with).

(30) CONSTRUE : एताभिः इष्टकाभिः संधिः शीघ्रं सुसंहतः क्रियताम्, यस्य (संधेः) रक्षां परिवादबहलदोषात् न परिहरामि । (आर्या)

परिवादस्य (or, परिवादः एव) बहलः दोषः तस्मात्. Cārudatta orders the breach to be filled up as soon as possible and wishes to hush up the matter of the theft. If the breach were not filled up, people would ask inconvenient questions and the matter would become public. So, he takes this step to avoid scandal. रक्षां न परिहरामि—(1) I would not avoid the care of the breach (if we take रक्षा to mean ' care. ') (2) If रक्षा is taken in the sense of ' concealing, then the meaning would be ' I would see (न परिहरामि) that the breach is concealed from public gaze ; so, it should be filled up. This meaning of रक्ष् (to conceal) is fairly common. The other readings suggested, नयस्य and नृपस्य do not give any good sense. नयस्य रक्षां परिहरामि may mean ' I want to avoid the preservation of the course of justice ; I ought to have reported this theft to the police, but to avoid further scandal, I would hush up the whole thing.' नृपस्य रक्षान्—King's officers, the Police. I want to avoid coming into contact with the Police. (रक्षां रक्षणं दोषनिवृत्तिमित्यर्थः। ...अचिरसंवृते हि संधौ लोकापवादरक्षणं न त्यक्तं भवति अन्यथा त्वपवादापरिहारात् कृतेऽपि संधिपिधाने फलं नास्तीति भावः। श्रीनिवासाचार्य). III. 30. 1—अकृपणशौण्डीर्यम्, अकृपणम् शौण्डीर्यं यत्र यथा तथा–Cārudatta knowing Vidūṣaka's greedy nature, wants him not to lose his self-respect while talking with Vasantasenā ; he must not plead for mercy or refer to their poverty. III. 30. 2—दरिद्रः..., Vidūṣaka means to say that though he is a दरिद्र, he would certainly talk in a proud manner (for, वचने किं दरिद्रता). Cārudatta could depend upon him to do the needful in the matter.

ACT IV

[Śarvalika goes to Vasantasenā's house with the stolen ornaments to offer them as a ransom for Madanikā. He shows the ornaments to Madanikā, telling her how he came by them. On learning that the ornaments were brought from Cārudatta's house, Madanikā faints away and on regaining consciousness, excitedly asks him if any body was injured by him in Cārudatta's house. On being told that every one was safe there, she says that she was very glad to hear that (Vasantasenā happens to overhear all this). Śarvilaka is filled with jealousy at this remark of Madanikā, and after abusing the whole womankind in scathing terms, wants to take revenge upon Cārudatta. Madanikā apprises him of the history of the ornaments, and Śarvilaka is prevailed upon to go to Vasantasenā, in the capacity of a messenger from Cārudatta, to return the ornaments to her. Vasantasenā receives Śarvilaka, hears his story and requests him to take away Madanikā (for, Cārudatta had asked her to give away Madanikā to him who would bring the ornaments to her !). Śarvilaka sees through the device, and is on the point of going away with Madanikā (a free woman now, ready to become the lawfully wedded wife of Śarvilaka) when he hears the news that Āryaka was imprisoned by king Pālaka. Śarvilaka, sending Madanikā to the house of his friend Rebhila, immediately goes to incite his friends to rebellion and to rescue Āryaka.

Vidūṣaka comes to Vasantasenā's house with the necklace (A detailed description of Vasantasenā's house with its several quadrangles). Vasantasenā accepts the necklace and sends word with Vidūṣaka that she would pay a visit to Cārudatta the same evening.

A storm is about to burst, but unmindful of that, Vasantasenā starts for Cārudatta's mansion.]

IV. 0. 4.—चित्रफलके निषण्णा दृष्टिः यस्याः सा—Sanskrit writers describe the lovers as diverting themselves with looking at the portraits drawn by them (cf. [अथवा तत्रभवत्या उर्वश्याः प्रतिकृतिमालिख्याव-

लोकयंस्तिष्ठ । ...न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति । Vikram II, त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायां...। Megha). IV. 0. 14--Vasantasenā wants to know whether Madanikā's opinion that the portrait of Cārudatta drawn by her was सुसदृशी, was a true one, or merely prompted by exaggerated courtesy which was the very life of वेशवास. IV. 0. 21—यतस्तात्र..., the very fact that Vasantasenā was so much attracted by the portrait showed that it must have been a faithful likeness. कारणं किं पृच्छयते also suggests that Vasantasenā should not waste any time in asking such questions; she should get united with Cārudatta without any delay. IV. 0. 23—सखी...,I want to have the views of my friends, for, if the portrait does injustice to Cārudatta by showing him to be not very handsome, my friends would ridicule me for falling in love with an ugly person. IV. 0. 26—नेदं...In that case, your friends would sympathise with you, and far from ridiculing you, would respect your wishes. IV. 0. 33—सुवर्णानां दशसहस्रेण(मूल्येन)क्रीतः, or लभ्यः, Śakāra is trying to secure Vasantasenā by means of money now. IV. 0. 39—प्रसीदतु...The Ceṭī had never seen Vasantasenā so angry before; she pleads that she could not be held responsible for the contents of the message, she being merely a message-carrier. IV. 0. 41—अहं..., I am not angry with you, I resent such a message itself.

(1) CONSTRUE : निशायाः वचनीयदोषं दत्वा निद्रां च नृपतेः रक्षान् च जित्वा सः एषः (अहं) क्षपाक्षयात् सूर्योदयमन्दरश्मिः चन्द्रः इव जातः अस्मि । (उपजातिः)

The theft would be attributed by people to night time (बहुदोषा हि शर्वरी) in the absence of a definite knowledge about the thief. The reading रक्ष्यान् (people to be protected) is not a happy one. There is greater glory in overreaching king's officers than नृपतेः रक्ष्यs. The rays of the moon becomes dim when the sun rises. Śarvilaka also, who was extremely active at night, has become a quiet inoffensive person in the morning.

(2) CONSTRUE : यः कश्चित् त्वरितगतिः मां निरीक्षते संभ्रान्तं स्थितं वा (मां) द्रुतम् उपसर्पति तं सर्वं दूषितः अन्तरात्मा तुलयति ; मनुष्यः हि स्वैः दोषैः शङ्कितः भवति । (प्रहर्षिणी).

Śarvilaka however had no peace of mind. He was suspicious of any one who looked at him, going at a swift pace, or who approached him all of a sudden, thinking that he was being pursued by the Police. त्वरितगतिम् (the other reading) furnishes a good contrast with स्थितं in the second line; on the other hand, being looked at by a person who is a त्वरितगति would afford a better ground for suspicion. तुलयति weighs, becomes apprehensive of. स्वैः दोषैः--A guilty conscience is a man's worst enemy.

(3) Śarvilaka had several narrow escapes. In one place, he
found the owner wide awake, conversing with his servants, and
so, he had to beat a hasty retreat; in another place, he found
only women-folk, and so, there was nothing doing there either;
one time the night-patrols passed dangerously near by, when
he saved himself by remaining stiff and motionless like a post.
He thus had a very busy time of it during the night. IV. 3. 3—
इमं..., this is a device to enable Madanikā to see Śarvilaka.
तालवृन्त is required by Vasantasenā to allay her love-torment.

(4) CONSTRUE: गुणैः मदनम् अपि विशेषयन्ती या इयं मूर्तिमती रतिः इव
विभाति, अनङ्गवह्नितप्तं मम हृदयं भृशं चन्दनशीतलम् इव करोति। (पुष्पिताग्रा)

It is usual to compare a पुरुष lover to मदन; here मदनिका
is said to be superior to मदन (perhaps, the poet is referring
here to the name मदनिका also, which contains four syllables
while the word मदन contains only three). Madanikā is
superior to Madana, because what Madana does can be
undone by her. Madana made Śarvilaka's heart तप्त, but Mada-
nikā easily made it शीतल. अनङ्गः एव वह्निः तेन, चन्दनेन शीतलम्. IV.4.5—
गवाक्ष—a latticed window having holes like a bull's eye (गवामक्षीव)
IV. 4. 11—अभुजिष्या—a free woman, भुजिष्या–(भुजिष्य is explained as
भुङ्क्ते स्वाम्युच्छिष्टम्। भुज्यते वा) a slave-maid. तद्गमताम्–Vasantasenā, who
is herself in love, knows what a crime it would be to separate
the lovers affectionately conversing with one another. IV. 4. 19—
कथं...Overhearing others is condemned by all; it shows bad
manners. So, Vasantasenā wanted to go away, but finding that
her name was mentioned, she decides to remain to hear the con-
fidential talk. IV. 4. 28--यदि मम छन्दः—this shows that Vasanta-
senā's mother was insisting on the payment of the ransom.
Vasantasenā, tender-hearted as she is, was willing to make all
her servants free from bondage without any payment what-
soever (It would be seen that ultimately Vasantasenā's छन्द
prevails. Madanikā is let off without any ransom).

(5) Śarvilaka's justification for making the साहस is this—
There was no other way of getting the required sum of money,

and his love was so ardent that it could not brook any delay. IV 5. 2—प्रसन्ना...A साहसिक was expected to be of a forbidding appearance, but here was Śarvilaka, looking quite attractive and pleasant. Hence, Vasantasenā is perplexed as to what kind of साहस it was which was committed by Śarvilaka. IV. 5. 7—अपण्डिते..., Śaravilaka is now speaking quite freely, as he is sure of securing Madanikā. साहसे..., no risk, no gain. IV. 5. 9—अखण्डितं चारित्रं यस्य (यतः केनापि न परिदृष्टोऽसीति भावः। यद्वा यतस्साहसमेव गुणमातिष्ठस इति भावः। श्रीनिवासाचार्य). Madanikā had said before (IV. 5. 6) that Śarvilaka had jeopardised both his शरीर and चारित्र. She could see with her own eyes that his शरीर was all right, now she wants to know whether his चारित्र also was equally safe. IV. 5. 10—तन्न खलु... अत्यन्तविरुद्धम्...Note that Madanikā says अत्यन्तविरुद्धं; she has no objection if a little विरुद्ध had been done by him. In fact, Madanikā apparently feels proud that her lover was prepared to take risks for her sake.

(6) CONSTRUE: विभूषणवतीं फुल्लां लताम् इव अबलाम् अहं नो मुष्णामि विप्रस्वम्, अथो यज्ञार्थम् अभ्युद्धृतं काञ्चनं न हरामि; तथा धनार्थी धात्र्युत्सङ्गगतं बालं क्वचित् न हरामि; चौर्ये अपि मम मतिः नित्यं कार्याकार्यविचारिणी स्थिता। (शार्दूलविक्रीडितम्)

Śarvilaka had definite rules laid down for himself in the matter of committing thefts—(1) Women were not to be touched at all costs. (2) The possessions of a Brāhmaṇa were likewise taboo (First, because Brāhmaṇas were held in great respect, and secondly, their property would consist of money received as Dakṣiṇā given for the performance of holy rites). (3) Children on the laps of mothers or nurses were not to be robbed of their ornaments (Does this mean that Śarvilaka would have no compunction in robbing grown up children, if found unattended ?).

(7) अप्रकाशः, not in public; otherwise they would be detected. प्रमाणादिव..., Śarvilaka who was a great expert in taking measurements with his प्रमाणसूत्र, rightly guesses that the ornaments would properly fit in with Vasantasenā's body. IV. 7. 3—अप्रकाशः...अयं च जनः...This passage may be interpreted in various ways, according as the expression अयं जनः is understood. (1) अयं जनः refers to Vasantasenā. To say that Vasantasenā should wear the ornaments, but not in public, is a contradiction in terms. Ornaments are meant to be seen by others; in fact, the

delight of the wearer of ornaments is in proportion to the number of persons that would be gazing at or inquiring about them. (2) अयं जनः means वेश्याजनः in general. A वेश्या is a प्रकाशनारी, how can she have anything अप्रकाश? (3) अयं जनः refers to Sarvilaka; it is a contradiction that Sarvilaka, a highly practical man, should be given to stealing. This is a very unsatisfactory interpretation and should be rejected. IV. 5. 12—वसन्तसेना... Vasantasenā fainted, because she thought that perhaps Cārudatta had been murdered by Śarvilaka, and Madanikā, on account of this heavy blow for her Mistress.

(8) CONSTRUE: विषादत्रस्तसर्वाङ्गी संभ्रमभ्रान्तलोचना अभुजिष्यात्वं नयिमाना (त्वं) कम्पसे, न अनुकम्पसे।

विषादेन त्रस्तानि सर्वाणि अङ्गानि यस्याः सा, संभ्रमेण भ्रान्ते लोचने यस्याः सा. Śarvilaka could not, for the life of him, understand why Madanikā should have fainted, when he expected her to be in extremely: high spirits, at the prospect of being a free woman, and ready to greet him with affection. श्रीनिवासाचार्य reads भुजिष्यात्वं नयिमाना and explains it as दासीकर्मणि प्रवर्त्यमानेव. Some read अभुजिष्या त्वं (or, भुजिष्या त्वं) नयिमाना-this gives त्वं as an independent subject for कम्पसे etc. But त्वं can be easily understood, and अभुजिष्यात्वं नयिमाना gives a direct reason why **Ś**arvilaka expects अनुकम्पा from Madanikā. IV. 8. 2—साहसिक-One who does a साहस. IV. 8. 12—किं नाम प्रियमिति-The word प्रियं used by Madanikā arouses Śarvilaka's jealousy, and releases the pent up fury in his heart; Śarvilaka simply lets himself go, opening a broadside on women in general, and reviling them in scathing terms without any reserve (The poet takes this opportunity of also quoting other well-known verses here; this however should not make us draw any conclusion as to the poet's views about the status of women).

(9) CONSTRUE: सद्वृत्तपूर्वपुरुषे कुले अपि प्रसूतः (अहं) त्वत्स्नेहबद्धहृदयः हि अकार्यं करोमि, मन्मथविपन्नगुणः अपि मानं रक्षामि, मां मित्रं च व्यपदिशसि, अपरं च यासि। (वसन्ततिलका)

सद्वृत्ताः (सद् वृत्तं येषां ते) पूर्वं पुरुषाः यस्मिन्, त्वयि स्नेहेन बद्धः हृदयः यस्य, मन्मथेन विपन्नाः गुणाः यस्य. Sarvilaka means to say—I took to thieving for your sake, disgracing my glorious family name; you also say you love me, but you are actually showing your love for another. रक्षामि...It is true that I am head and shoulders in love with you, but you can not fool me like that; I have preserved my self-respect all the same; so, beware of deceiving me

(10) CONSTRUE : इह सर्वस्वफलिनः कुलपुत्रमहाद्रुमाः वेश्याविहगभक्षिताः अलं निष्फलत्वं यान्ति ।

सर्वाणि स्वानि एव फलानि येषां ते; कुलपुत्राः एव महाद्रुमाः, वेश्याः एव विहगाः तैः भक्षिताः, अलं completely. वेश्याs, men of high birth, and their wealth are respectively compared to birds, big trees and fruits. Just as birds devour all the fruits on the trees, so courtesans completely rob men of their all-in-all, being actuated only by a desire to secure wealth at all costs (महाविभवोऽपि वेश्याभिर्निर्धनः क्रियते, किं पुनर्मादृशो दुर्गत इति भावः । धनतृष्णया पुरुषात् पुरुषान्तरं लङ्घयन्तीनां नैकस्मिन् स्थैर्यमिति रूपकेण व्यज्यते । श्रीनिवासाचार्य).

(11) प्रणयः एव इन्धनं यस्य, सुरतम् एव ज्वाला यस्य. (पूर्वश्लोके वेश्यादोष उक्तः अत्र तु वैशिकपुरुषदोष इति विशेषः । श्रीनिवासाचार्य). IV. 11. 2—अस्थाने because Vasantasenā knew that Śarvilaka's suspicion was absolutely groundless.

(12) भुजङ्गकन्यानां परिसर्पणानि, a भुजङ्गकन्या is extremely active, moving from one place to another in a very short time. कन्या—कमनीया भवति, क्वेयं नेतव्येति वा (the father is always full of anxiety as to her disposal in marriage) कमनयानीयत इव वा, कमतेर्वास्यात्कान्तिकर्मणः । (निरुक्त).

(13) Do not make love to a woman yourself ; for, the more you love her, the more would she insult you ; as long as she loves you, sport with her ; the moment she ceases to love you, throw her overboard.

(14) सुमनाः—a flower or मालतीकुसुम. Just as flowers in a cemetery though fragrant are shunned, so, courtesans though beautiful should not be associated with. (Here the उपमेय, वेश्याः is plural, and the उपमान, सुमनाः is singular, but as the meaning is sufficiently clear, this need not be regarded as a fault.) In the next verse, स्त्रियः (plural) are compared to समुद्रवीची (singular).

(15) सन्ध्याभ्राणां लेखा, मुहूर्तं रागः यासां ताः (there is a pun on the word राग which means 'red colour' with अभ्रलेखा, and 'love' with स्त्रियः). The evening cloud-line loses its राग (redness) immediately the sun is gone down. The अलक्तक is used for dyeing the hands and feet by women. हृतः अर्थः याभिः ताः. IV. 15. 1–चपलाः, fickle ; accord-

ing to some, the expression means विद्युतः, that is, unsteady like lightning flashes.

(16) मदप्रसेकम्-वीर्यच्युतिम्.

(17) As Śrinivāsācārya rightly remarks, the moral in the verse is स्वभावो दुरतिक्रमः. It was not surprising at all that Madanikā proved faithless; Śarvilaka was a fool to forget the fact that she was after all a courtesan who by nature was not expected to stick to one man. IV. 17. 1—अयं न भवासि, that is, I am going to kill you. IV. 17. 3—असंभावनीये...It was inconceivable that she would fall in love with the lover of her mistress. IV. 17. 7—ततः किम्—Śarvilaka impatiently interrupts Madanikā, because he could not understand how the fact that the ornaments belonged to Vasantasenā could make Madanikā's love for Cārudatta an impossibility. IV. 17. 11—कर्णे-Only such things should be told in the ear, as are already known to the audience, or as would be made known to them afterwards in the play itself in some other way. Here the audience already knows everything about the ornaments.

(18) CONSTRUE : ग्रीष्मसंतप्तः याम् एव (शाखां) छायार्थम् अहं समाश्रितः सा एव शाखा अजानता मया पत्रैः वियोजिता ।

Śarvilaka says:—My case is like that of a man, who tormented by heat, goes to a tree for enjoying the shade, but thoughtlessly cuts down the leaves of the branch, that were giving him that shade. I, tormented by love (corresponding to ग्रीष्म) wanted to approach Vasantasenā (शाखा) for securing freedom from bondage for Madanikā, with a view to marry her (छायार्थे), but it is now impossible for me to approach her whose ornaments (पत्र) have been stolen by me.

(19) Compare for the idea, स्त्रीणामशिक्षितपटुत्वममानुषीषु संदृश्यते किमुत याः प्रतिबोधवत्यः । Śāk. Only a short while ago, Śarvilaka was thundering against women but now he calls them निसर्गादेव पण्डिताः. IV. 19. 4—यदि मां..., राजकुले कथय्-to lodge a complaint against, in a court of law. Śarvilaka thinks that if he were to approach Cārudatta, there was the probability of his being arrested by Cārudatta straightaway. IV. 19. 5—न चन्द्रादातपो भवति-The moon is never known to give out heat. He is always agreeable. Cārudatta, so generous and so kind, would never think of injuring

any one in any way. So, Śarvilaka should dismiss the idea of being reported to the police, from his mind. Cf. for the idea [अथवा चन्द्रादमृतमिति किमत्राश्चर्यम् ।] Vikram I. IV. 19. 6—साधु–Vasantasenā was naturally very much pleased to hear this impartial encomium about Cārudatta.

(20) CONSTRUE : अस्मिन् साहसे मम न खलु विषादः भयं वा, त्वं तस्य साधोः गुणान् किमर्थं हि कथयसि ? इदं कुत्सितं कर्म मम लज्जां जनयति वा ? नृपतिः इह मादृशां शठानां किंनु कुर्यात् ? (मालिनी)

अस्मिन् साहसे—going to Cārudatta himself to return the ornaments (and thereby proclaiming the fact that he was a thief) (श्रीनिवासाचार्य takes it to mean चौर्यरूपे which goes against the words नीतिविरुद्धमेतत् (IV. 20. 1) which show that Śarvilaka is referring to Madanikā's suggestion). Śarvilaka has not completely got over his feeling of jealousy for Cārudatta. When Madanikā bestows a high praise on Cārudatta by saying न चन्द्रादातपो भवति, Śarvilaka loses his temper again, and says:—Why are you singing Cārudatta's praises again ? I do not want to be favoured by Cārudatta, or by any one else. And what have I done ? I do not for a moment repent of my conduct or feel any shame about it. I do not care either, if Cārudatta reports me to the police. What can the police do to me who have out-witted them time and again ? Still, as the plan suggested is against prudence, it would be better to find out another. IV. 20. 9—त्वं...It must be freely admitted that Madanikā suggests a very ingenious way out of the difficulty, where all the parties concerned do not stand to lose anything. Vasantasenā gets back her ornaments, Cārudatta has the deposit returned (without his knowledge, but that does not matter), and Śarvilaka's conscience would no longer bite him, for, he has not taken anything for himself, that did not belong to him. IV. 20. 13–अन्यथातिसाहसम्–There was a very great danger, if Śarvilaka kept the ornaments with him. Who knows what further complications would be arising out of it ? IV. 20. 15—अभुजिष्येव...You have said like a कुलस्त्री, not like an ordinary slave-maid who would have in all probability advised her lover to abscond with the ornaments to a foreign land, promising to join him there later. न हि चेटीमात्रस्येदृशी बुद्धिप्रौढिस्संभवतीति भावः । (श्रीनिवासाचार्य).

(21) CONSTRUE: भवतीम् अनुगच्छता मया महती बुद्धिः आप्ता; नष्टचन्द्रायां निशायां मार्गदर्शकः दुर्लभः ।

नष्टः चन्द्रः अस्याम्-this corresponds to the state when one is at a loss to know what to do. IV. 21. 2—the कामदेवगेह in the garden. IV. 21. 9—आत्म..., there is no reason why Madanikā should not have answered—'The Brāhmaṇa told me so.' Perhaps she was afraid that Vasantasenā might ask the Brāhmaṇa about it and she would be found out. As a matter of fact, Vasantasenā's question itself (तस्य संबन्धीति कथं जानासि) is meaningless. Vasantasenā is simply enjoying herself at the confusion of Madanikā in arranging the deception. यश्चारुदत्ताश्रयः स आर्याश्रयः य आर्यायाः स ममेत्यात्मीयत्वात् कथं न जानामीति भावः । (श्रीनिवासाचार्य). IV. 21. 11—सशिरः.... smiling at the thought that Madanikā did not know that Vasantasenā had known her secret. IV. 21. 31—अये विज्ञातोऽहमनया--She knows that I want to marry Madanikā. This cannot mean that Vasantasenā knew that Śarvilaka was a thief, for Śarvilaka does not know that Vasantasenā had overheard his talk with Madanikā. साधु— Śarvilaka praises Cārudatta, because he feels that Vasantasenā offered him Madanikā, because he was चारुदत्तसंबन्धी (But did, Śarvilaka really believe in the words of Vasantasenā ?)

(22) CONSTRUE : पुरुषैः सदा गुणेषु एव हि प्रयत्नः कर्तव्यः, गुणयुक्तः दरिद्रः अपि अगुणैः ईश्वरैः समः न ।

In the second line, the poet ought to have said a गुणयुक्त दरिद्र is better than an अगुण ईश्वर ; as it is, the passage may simply mean 'A गुणयुक्त दरिद्र is not equal to an अगुण ईश्वर, he may be even inferior' which is absurd.

(23) CONSTRUE : पुरुषेण गुणेषु यत्नः कार्यः, गुणानाम् अप्राप्यतमं न किंचित्, उडुपेन गुणप्रकर्षात् शंभोः अलङ्घ्यम् उत्तमाङ्गम् उल्लङ्घितम् । (उपेन्द्रवज्रा).

उडुपः-the moon, the lord of the stars (उडूनि पातीति), also 'a boat.' See notes on I. 2, for the story of Śiva placing the moon on his head to allay the heat due to his drinking the Hālāhala poison. To occupy the head of the great God himself, requires extraordinary merit. Both the stanzas, 22 and 23, do not serve any useful purpose and seem to have been smuggled in by the poet who had them handy. IV. 23. 1—प्रवहणम् अस्य अस्तीति a car-driver. IV. 23. 4—सुदृष्टां मां कुरु-the expression is used in the Daśakumāra also. IV. 23. 6—परित्यक्तास्म्यार्यया-this is a delightful natural touch. Really speaking, it was Madanikā who was abandoning Vasantasenā, but Madanikā, genuinely sorry to leave her, feels as though she was being abandoned by her. IV. 23. 9—त्वमेव वन्दनीया–for, Madanikā would now be the lawfully wedded wife of a Brāhmaṇa, and hence would enjoy a higher and more honourable status than Vasantasenā herself (It would be seen that Vasantasenā gives 'freedom' to Madanikā without consulting her mother and without taking any ransom),

(24) CONSTRUE: एषः जनः सुदृष्टः क्रियताम्, शिरसा वन्द्यताम्, यत्र ते दुर्लभं वधूशब्दावगुण्ठनं प्राप्तम् ।

एषः जनः—वसन्तसेना. सुदृष्टः क्रियताम्, so that you must never forget her; she has obliged you so much. शिरसा वन्द्यताम्–Vasantasenā should be shown as much respect as you would show to a deity. वधूशब्दस्य अवगुण्ठनम्—A वधू (or, a कुलाङ्गना) also was entitled to wear the veil; she was an अप्रकाशनारी (as opposed to a courtesan who was a प्रकाशनारी). In Act X also (X. 58. 20) the stage-direction वसन्तसेनामवगुण्ठ्य clearly shows that the अवगुण्ठन is not a metaphorical one. The supposition that the veil was introduced by the Mohammedans in India is quite incorrect. It had been in existence long ago. IV. 24. 2—राष्ट्रियः–राष्ट्रे नियुक्तः, some officer entrusted with the defence of the country, the Chief of the Police; in the expression राष्ट्रियश्याल, राष्ट्रिय means the king (श्रीनिवासाचार्य says राष्ट्रियः राजश्यालो नागरिकः, this does not seem to be correct). IV. 24. 3—सिद्धादेशस्य (सिद्धः आदेशः prophecy यस्य, a soothsayer) प्रत्ययेन परित्रस्तेन. IV. 24. 6—कलत्र... He means to say that, being saddled with the responsibility of looking after a wife, he would not be able to help Āryaka whole-heartedly now.

(25) विशिष्टतमः, one would have expected विशिष्टतरः, but the superlative is often used to indicate mere excess. It is extremely creditable to Śarvilaka that he decides to go to the help of Āryaka, abandoning all idea of a happy home life for which he had risked so much. IV. 25. 3—एवं न्विदम्–Madanikā also appreciates the resolve of Śarvilaka to help Āryaka. She only wishes to be taken to his elders in his absence (she could not go back to Vasantasenā, as she was a free woman now; she could not stay alone as she was a कुलवधू; so, she wants to go to some गुरुजन (father-in-law, elders) who would take care of her). If we read एवं नेदम्, the idea would be that Madanikā disapproves of Śarvilaka's abandoning her without directing her where she should go. It does not mean that Madanikā disapproves of

Śarvilaka's action. IV. 25. 5—रेभिल the singer-merchant referred to in Act III. He is also referred to in Act IX. IV. 25. 10—आर्यपुत्र–the son of the father-in-law (आर्य); this is how the husband is referred to in dramas. Madanikā, though not actually married to Śarvailaka, considers herself to have acquired that status and refers to Śarvilaka accordingly.

(26) CONSTRUE: यौगन्धरायणः राज्ञः उदयनस्य (परिमोक्षणाय) इव (अहं) सुहृदः परिमोक्षणाय ज्ञातीन् विटान् स्वभुजविक्रमलब्धवर्णान् राजापमानकुपितान् नरेन्द्रभृत्यान् च उत्तेजयामि। (वसन्ततिलका)

Śarvilaka, as the leader of the revolutionary party, refers to different classes of people who were likely to help him and is going to incite them to immediate action. ज्ञातीन्—of king Pālaka, because they, being full of jealousy, are प्रकृत्यमित्र and could easily be incited to rise up in rebellion against him; or, relatives of आर्यक, who would naturally be prepared to fight against पालक. विट्स are willing to join any active party. स्वभुजविक्रमेण लब्धः वर्णः (fame) यैः तान् (these have no reason to be faithful to पालक who had done nothing for them). राज्ञः अपमानेन कुपितान्, there are always lots of servants who are smarting under grievances, real or imaginary, against properly constituted authority. King Udayana's exploits are described in detail in the Kathāsaritsāgara. All sorts of legends have grown round his name (Kālidāsa in his Megha. refers to him, प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्, and प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः। अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाट्य दर्पादित्यागन्तून् रमयति जनो यत्र बन्धूनभिज्ञः ॥). Udayana (king of the Vatsas) was captured by a ruse by Pradyota (or, Caṇḍamahāsena) and practically imprisoned, though he was employed to teach वीणावादन to Princess Vāsavadattā. Udayana fell in love with Vāsavadattā (this was exactly what Pradyota wanted to happen) and with the assistance of his minister Yaugandharāyaṇa (who with his friends had come to Pradyota's capital, wearing various disguises) succeeded in going back to his kingdom with Vāsavadattā.

(27) CONSTRUE: असाधुभिः आहितात्मशङ्कैः रिपुभिः अकारणे गृहीतं राहुमुखे स्थितं शशाङ्कबिम्बम् इव प्रियसुहृदम् सरभसम् अभिपत्य मोचयामि। (पुष्पिताग्रा)

आहिता आत्मनि शङ्का यैः (that is, to whom Āryaka had given no cause to be afraid; who were afraid of their own accord). अकारणे—because some सिद्ध makes a prophecy that Āryaka would be the king, that was no good reason to imprison Āryaka unless of course, he was found actually plotting against the king. Surely, Āryaka could not be held responsible for the prophecy. (On the other hand, it was certainly the duty of Pālaka to secure Āryaka, as a measure of precaution). Āryaka corresponds to the moon, and Pālaka to Rāhu. It is hinted that just as the moon does become free after a time, Āryaka would be soon liberated. Like Rāhu also, Pālaka would be losing his head. (When अमृत after being churned out of the ocean was being served to the gods, the demons Rāhu and Ketu came there and wanted quietly to share in the drink. The Sun and the Moon betrayed them and Viṣṇu cut down their heads. As an act of revenge for this betrayal, Rāhu and Ketu swallow the Moon and the Sun respectively at the time of the eclipse (Owing to the little amṛta tasted by them, Rāhu and Ketu could not be completely killed by Viṣṇu). IV. 27. 5—रमणीयता—,because auspicious things seem to be happening one after another—(1) Madanikā's union with her lover, (2) and now presumably an invitation to her from Cārudatta to go to his house. बन्धुल—stanza 28 describes these बन्धुलs in detail. Vasantasenā wants Vidūṣaka to be brought to her with due respect (for, was he not a messenger from her lover?) IV. 27. 9 ही ही भोः; this shows हर्ष or विस्मय (a peculiarity with Maitreya). IV. 27. 11—तपश्चरण...गच्छामि—तपश्चरणस्य क्लेशैः विनिर्जितेन. पुष्पक originally belonged to Kubera, but Rāvaṇa grown powerful owing to the boon received by him from Brahmadeva pleased with his penance (धातारं तपसा प्रीतं ययाचे स हि राक्षसः। दैवात्सर्गादवध्यत्वं मर्त्येष्वास्थापराङ्मुखः॥ Raghu X), forcibly took possession of it. Vidūṣaka says he is more fortunate than Rāvaṇa. Rāvaṇa had to perform a very arduous penance before he was able to travel in the luxurious Puṣpaka; but he without any trouble at all was privileged to pass through the mansion of Vasantasenā (whch far surpasses in splendour the Puṣpaka) and that too in the company of gay men and women (while Rāvaṇa had either no escort or had one furnished by ugly Rākṣasas)! Some read नगरनारीजनेन meaning वेश्याजनेन, but as बन्धुल. was accompanying विदूषक, नरनारीजनेन is preferable. अपरे तु नरयुक्ता नारी नरनारी सोद्वाहिका यस्य। पुष्पकमपि सा नरनारी सीतारूपा उद्वहनीया यस्येदृशम्। शब्दच्छलेन साम्यमित्याहुः। (श्रीनिवासाचार्य). IV. 27. 25-32—All the expressions in the genitive singular go with वसन्तसेनाभवनद्वारस्य. सलिलेन आर्द्रो

सिक्तस्य पश्चात् मार्जितस्य च कृतं हरितम् उपलेपनं यस्य तस्य, विविधैः सुगन्धिभिः कुसुमानाम् उपहारैः चित्रं यथा तथा लिखितः भूमिभागः यस्य, various flowers had been arranged on the ground displaying different ornamental figures or shapes. गगनतलस्य अवलोकने यत् कौतूहलं तेन दूरम् उन्नामितं शीर्षं यस्य, this shows how high the gate was. दोलायमानेन अवलम्बितेन ऐरावणस्य (ऐरावण or ऐरावत is the name of Indrā's elephant, इरावणे--इरया उदकेन वणति, इरा सुरा वनमुदकं यस्मिन्--भवः) हस्तस्य (trunk) भ्रमायितेन (भ्रमं प्राप्तेन) मल्लिकादामगुणेन (दामगुण—a garland) अलंकृतस्य. The big garland of white Mallikā flowers hanging down and swinging to and fro, looked as if it was the white trunk of the ऐरावण of Indra, moved majestically by him in the sky. समुच्छ्रितेन दन्तिदन्त (ivory) तोरणेन. महारत्नानाम् उपरागेण उपशोभिना (if the rendering is महारजन..., the meaning is कुसुम्भ dye). पवनस्य बलेन यत् आन्दोलनं तेन आललन् चञ्चलः च अग्रहस्तः (अग्रश्चासौ हस्तश्च or हस्तस्य अग्रम्) यस्य तेन, सौभाग्यसूचकाः पताकाः तासां निवहेन. The banners fluttering in the wind are described as consciously greeting Vidūṣaka, as one would greet a guest by beckoning him to come on with the अग्रहस्त (cf. [नन्वेतत्प्रमदवनं पवनचलिताभिः पल्लवाङ्गुलीभिस्त्वरयतीव भवन्तम् ।] Vikram III, [एष वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षकः ।] Sāk). तोरणस्य धरणार्थं स्तम्भौ तयोः वेदिकायां विक्षिप्तौ च समुल्लसन्तैः हरितैः (green) चूतपल्लवैः ललामौ (charming) स्फटिकमङ्गलकलशौ ताभ्याम् अभिरामौ उभयपार्श्वौ यस्य—It is regarded as auspicious to place jars full of water covered up with green mango-leaves at the entrance. महासुरस्य (this is हिरण्यकशिपु, according to the commentators) वक्षःस्थलवत् दुर्भेद्यं वज्रैः (diamonds) निरन्तरं (without any अन्तर or room, closely) यथा तथा प्रतिबद्धं कनककपाटं यस्य तस्य, दुर्गतः जनः तस्य मनोरथानाम् आयासकरस्य. IV. 27. 32—मध्यस्थ—one who stands in the middle (of two parties), indifferent, not interested. IV. 27. 40—44—शशिशङ्खमृणालैः (these are all white) सच्छायाः (समाना च्छाया lustre एषां ते). Some read स्वच्छाभाः (of white lustre). विनिहिताभिः चूर्णमुष्टिभिः ('रांगोळी', 'गुलाल' in Marathi) पाण्डुराः, विविधैः रत्नैः प्रतिबद्धैः काञ्चनसोपानैः शोभिताः, अवलम्बितानि मुक्तादामानि (pearl-garlands) येषु तैः, स्फटिकवातायनानि एव मुखचन्द्राः तैः ; the rows of mansions are identified with ladies, and the crystal windows with their faces. श्रोत्रियः—जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते ॥ A दौवारिक (द्वारे नियुक्तः, तत्र नियुक्तः इति ठक् (इक) is one appointed to guard the door. He had a very easy time of it, because there were so many servants in the house. A श्रोत्रिय also is not required to be very active (easily getting good Dakṣiṇā). The कलमोदन mixed with curds, looked white like a chunam-lump, and so the crows were misled. Everything was so white all round. IV. 27. 54–58—पर्यन्तेषु उपनीतैः यवसैः बुसैः (husk) कवलैश्च सुपुष्टाः, सैरिभः—a buffalo, सीरः अस्ति अस्य or सीरस्य सूर्यस्य इभ इव पुत्रवहनत्वात्. मल्लस्य इव—wrestling bouts have always been an attraction for Indians. शाखामृगः—a monkey, शाखाचारी मृगः. Bāṇa in his Kādambarī speaks of the monkeys being housed in the stables of horses (अश्वमन्दुरापरिभ्रष्टागतै...कपिभिराकुलीकृतेन, where Bhānucandra remarks, अश्वानां दृष्टिदोषबाधनार्थमश्वशालायां कपयः स्थाप्यन्त इति राज्ञामाचारः। According to some, the कपिमेदस् removes the pain due to burns etc. of horses. शालिहोत्र (the reputed founder of veterinary science) says—मन्दुरान्ते तथा धार्यो रक्तवक्त्रो महाकपिः। सर्वोपद्रवनाशाय वाजिनां च विवृद्धये ॥). IV. 27. 67–69—This contains a description of the Drawing Room or Retiring Hall. पुस्तकम्, presumably works like the कामशास्त्र of वात्स्यायन. स्वाधीनसारीणां मणिमयत्वेन श्लक्ष्णतया स्वाधीनत्वं पाशकानामयत्नसारणयोग्यत्वादिति भावः। स्वाधीनमकृत्रिममिति प्राचीनटीका—श्रीनिवासाचार्य. Or स्वाधीन simply means "peculiar," 'specially made for the particular पाशकपीठ'. विविधाभिः वर्णिकाभिः विलिप्ताः चित्रफलकाः अग्रहस्तेषु येषां तथाभूताः. IV. 27. 80–83—This contains a description of the Music-hall. क्षीणपुण्याः इव तारकाः—the stars (meteors) that appear to fall down from the sky are popularly supposed to be the souls of good persons gone to heaven, returning to the earth after their merit is exhausted (Cf. क्षीणीभूते सुचरितफले स्वर्गिणां गां गतानाम्, Megha, क्षीणे पुण्ये मर्त्यलोकं विशन्ति। Gītā). ईर्ष्यया प्रणयकुपिता कामिनी इव ; सार्यते—played upon by the nails (with वीणा), caressed, touched (with कामिनी). अपवल्गिताः (hung upside down, or simply अवलम्बिताः) गर्गर्यः (घागर in Marathi), आकाशवातशीतालितस्य हि पानीयस्य विशेषतः शीतिमा भवतीति वस्त्राद्यवच्छन्नमुखानि पात्राणि अधोमुखं लम्ब्यन्ते।—श्रीनिवासाचार्य. IV. 27. 95–100—This contains a description of the kitchen. रूपिदारकः—रूपिन् (a butcher) रूपं मृगः अस्य अस्तीति तस्य दारकः (boy) or रूपी मृगसंघः तस्य दारकः (killer). अपीदानी..., वर्धितं—rich, seasoned. Note that the Brāhmaṇa Vidūṣaka has apparently no objection to eat (may be, only vegetarian food) at the house of a courtezan. स्वर्गायते—स्वर्गं इव आचरति. बन्धुलाः—बन्धून् लान्ति गृह्णन्ति नवमेव संपादयन्तीति बन्धुलशब्दनिष्पत्तिः। (श्रीनिवासाचार्य).

(28) गुणेष्ववाच्याः—who have no virtues to be talked about. The reading ऋणेष्ववाच्याः would mean 'who have no care about the three ऋणs (देव, ऋषि and पितृ)'. It seems rather strange that the बन्धुलs should be so very frank about their descent, qualities etc. But orphans and outcastes as they were, they apparently lost all sense of decency, being brought up in undesirable surroundings.

IV. 28. 15-23—This contains a description of the gems and ornaments etc. in the 'जामदारखाना.' IV. 28. 20—सालीअदि सलज्जअम्—सालीअदि is also explained as क्षाल्यते. सलज्जअं कस्तूरिका सा हि तीव्रत्वेन शल्यवद्वेधकत्वात् मृगमदत्वेनाज्यवत् स्निग्धत्वाच्च शल्याजमिति व्यपदिश्यते। (श्रीनिवासाचार्य)· IV. 28. 23—आसवकरकैः आपीता मदिरा यैः तैः; the men who had given up their all-in-all for the sake of the courtezans, were shamelessly continuing to humour them, although discarded by them and were drowning their grief in cups of wine. It appears to us that the passage here is somewhat corrupt; for ये मुक्तास्ते, the reading should have been या मुक्ता मदिरा ताम्, so that the meaning would be—the men were drinking the wine left over after the courtezans had drunk it. This is a very common idea in Sanskrit literature. IV. 28. 40—दधिभक्तेन पूरितम् उदरं यस्य सः, to be taken with both ब्राह्मण and शुक. सूक्त—Vedic hymns (with ब्राह्मण) and शोभनवचन (with शुक). IV. 28. 42—अनेकेषां फलानां रसानाम् आस्वादेन प्रहृष्टः कण्ठः यस्याः सा, कुम्भदासी—कुम्भ is वेश्यापति, so the expression means 'a maid serving a वेश्यापति', a procuress. कुम्भदासी जलकुम्भवहा चेटीव… कुम्भदास्यपि हि वहनश्रमविनोदाय हुंकारादिकं करोति। (श्रीनिवासाचार्य). IV. 28. 45—पिण्डीकृताः…मिथुनानि—the राजहंसs were very white and so resembled the white rays of the moon. Beautiful women are described by Sanskrit poets as कलहंसगामिनीs. IV. 28. 47—प्रसारणं—व्यापनं कीर्तिप्रतिष्ठापनमिति यावत्—श्रीनिवासाचार्य. IV. 29. 2—कियत्तपश्चरणं…, for it undoubtedly required great merit to have the privilege of having Vasantasenā as one's sister.

(29) Vidūṣaka modifies his opinion expressed in कियत्तपश्चरणं कृत्वा etc. Howsoever wealthy Vasantasenā's brother may be, his fate can hardly be regarded as enviable, for he was born in a degraded family; just as a Campaka tree though producing very fragrant flowers, is not patronised by people, if it grows in a cemetery. मा तावत् etc. is printed as a prose passage in certain editions. मा तावत् at any rate need not form part of the verse proper (so also अनभिगमनीयो लोकस्य seems to be a later addition). IV. 29. 6—पुष्पप्रावारकेण (a mantle having figures of flowers embroidered over it) प्रावृता. उपानद्युगले निक्षिप्ताभ्यां तैलेन चिक्कणाभ्याम्. IV. 29. 11—कपर्दक…निर्मिता—कपर्दक is कवडी (cowrie, a most insignificant coin), so कपर्दकडाकिनी means 'a contemptible female goblin.' The reading करड्डडाइणी (करट्टकडाकिनी) is thus explained by श्रीनिवासाचार्य, अपवित्रान्नाशी ब्राह्मणः करटेति प्राकृते व्यपदिश्यते तत्सदृशी डाकिनी पिशाची करट्टडाकिनी तस्या…, यतस्ततश्चापवित्रान्नभोजिनो जठरवृद्धिर्भवतीति तत्सदृशत्वं भीषणाकारत्वाड्डाकिन्या

इत्युक्तम्।—तत्किमेतां...,Vidūṣaka means to say that the उदरविस्तार was larger in area than the द्वारविस्तार. so she could not have gone into the hall after the door was constructed and put into position. महादेव (as the name implies) has often a very big image and if it is of the स्वयंभू type, a temple with a small door is constructed later, wherever the image is found (Readers of *Vicar of Wakefield* would be reminded of a somewhat similar state of things regarding the portrait of the Vicar and his family)! Vidūṣaka here (and in verse 30 also) is certainly overstepping the bounds of decency in describing Vasantasenā's mother in this vulgar manner! IV. 29. 17—भगवंश्चातुर्थिक...,Vidūṣaka means to say that though he is aware of the fact that a चातुर्थिक (चतुर्थे अहनि प्राप्तः) fever is very difficult to cure, he would gladly suffer from it, if one of its effects was to grow as fat and stout as Vasantasenā's mother! It appears that Vasantasenā's mother (like most rich people) was suffering from an imaginary disease which is wrongly called चातुर्थिक by the Ceṭī (for, a quartan fever does not make the patient grow fat); in Act IX, we find that the lady walks right up to the court-hall, apparently in a normal condition.

(30) If Vasantasenā's mother with her शूनपीनजठर were to die, her body would provide food for more than a thousand jackals (a coarse type of cheap humour)! सीधु, सुरा and आसव are different varieties of wine—शीधुरिक्षुरसैः पक्वैरपक्वैरासवो भवेत्। सुरा (शालिपिष्टिकपिष्टादिकृतं मद्यं) is of three kinds, गौडी पैष्टी च माध्वी च विज्ञेया त्रिविधा सुरा. Vidūṣaka slyly suggests that Vasantasenā's mother owes her present state to drinking too much of wine. IV. 30. 5—किं...., Vidūṣaka asks this question, because he thinks that the affluence and prosperity seen by him at Vasantasenā's house could be attributed only to maritime trade carried on with foreign countries (for commerce alone can make a man so rich). IV. 30. 12—प्रेमनिर्मल...Vidūṣaka says there was no need of asking the question he had asked before (IV. 30. 5), for the reply was self-evident. Vasantasenā did carry on maritime commerce, but in a different way. त्रिविष्टपम्—तृतीयं विष्टपम् (विशन्ति अस्मिन् सुकृतिनः) the third लोक, स्वर्गलोक (भूः भुवः and स्वः) modern Tibet. Now the स्वर्गलोक is a vast region, so Vidūṣaka says that Vasantasenā's mansion contains all the wonderful things in heaven brought together in one place (एकत्रम्). Mr. Kale takes त्रिविष्टप to mean 'the three worlds'

and remarks that the meaning 'the celestial abode of the gods' goes against एकस्थमिव. Mr. Kale is obviously wrong in his view; we have shown above how एकस्थमिव is to be explained and again the proper meaning of त्रिविष्टप is स्वर्गलोक (Cf. त्रिविष्टपस्येव पतिं जयन्तः). IV. 30. 14—कुबेरभवनपरिच्छेदः—, कुबेर is the treasurer of the gods and presumably has a magnificent palace. (Cf. a similar description of उज्जयिनी by Kālidāsa in Megha, स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत्खण्डमेकम् ।). Cf. the description of Madanamālā's mansion in the Kathāsaritsāgara (38. 20–27),

कृताह्वानमिव प्रांशुप्राकाराशिखरोच्छ्रितैः । ध्वजांशुकैर्मृदुमरुद्विक्षिप्ताक्षिप्तपल्लवैः ॥
प्रधाने पूर्वदिग्द्वारे विविधायुधशालिनाम् । गुप्तं सहस्रविंशत्या पदातीनां दिवानिशम् ॥
अन्यासु दिक्षु तिसृषु द्वारि द्वारि सदोद्धतैः । दशभिर्दशभिः शूरसहस्रैरभिरक्षितम् ॥
आवेदितः प्रतीहारैस्तथाभूतः प्रविश्य च । क्वचित्प्रविततानेकवराश्वश्रेणिशोभितम् ॥
क्वचिदाबद्धमातङ्गघटासंघट्टसंचरम् । क्वचिदायुधसंदर्भगम्भीराकारगुम्फितम् ॥
क्वचिद्रत्नप्रभाभास्वद्बहुकोषगृहोज्ज्वलम् । क्वचित्सेवकसंघातसंतताबद्धमण्डलम् ॥
क्वचिदुच्चैः पठद्बन्दिवृन्दकोलाहलाकुलम् । क्वचिन्निबद्धसंगीतमृदङ्गध्वनिनादितम् ॥
सप्तकक्ष्याविभक्तं तत्स पश्यन्सपरिच्छदः । प्रापन्मदनमालाया वासप्रासादमुन्नतम् ॥

IV. 31. 1–5—वृक्षवाटिका--अमात्यगणिकागेहोपवने (अमरः), अच्छरीतयः कुसुमानां प्रस्ताराः येषां ते. निरन्तरं (निर्गतम् अन्तरं यत्र or येषां) यथा तथा पादपानां तलेषु निर्मिताः, नन्दनवन is the garden of Indra.

(31) The red Aśoka with the red flowers is compared to a brave warrior wounded in battle, and bleeding profusely, घना लोहितपङ्कस्य चर्चिका यस्य सः. IV. 31. 9—अवनमय--for, Vidūṣaka was looking up to the beauty of the Aśoka tree. IV. 31. 12--संस्कृतमाश्रित्य, Vasantasenā speaks Sanskrit, to show her वैदग्ध्य.

(32) Cārudatta is identified with a tree and his friends with birds. The suggestion is that Cārudatta's friends are more likely to abandon him when he is only स्वगुणैः फलाढ्य and not rich materially, just as birds would not resort to a tree that bears no fruits. IV. 32. 2—सुष्ठूपलक्षितम्, for, Vasantasenā had rightly described the nature of good people like Cārudatta, and his so-called friends. IV. 32. 6–7—...विज्ञापयति....किमाज्ञापयति—Cf. किङ्करः—...[वासुकी ते आज्ञापयति ।]. शङ्खचूडः—(शिरस्यञ्जलिं बद्ध्वा) किमाज्ञापयति स्वामी । Nāgānanda. IV. 32. 10—स च सभिको..., Vidūṣaka adds this in order to stifle any further inquiry into the matter (for, Vasantasenā could have certainly asked why Cārudatta had not recovered the ornaments themselves from the Sabhika by paying the necessary price for them; but with the Sabhika gone

away on the king's errand, it was impossible to say when he could be returning and it was not right to wait indefinitely for him. The other reading राजापथ्यकारी seems to be better, for it would mean that the Sabhika had practically absconded, hence Vasantasenā would have to be satisfied with some substitute for the ornaments; it might conceivably take a very long time before the Sabhika was found. IV. 32. 13—दिष्ट्या वर्धसे...Gamblers are always known to be admirers of courtesans; hence Cārudatta's becoming a द्यूतकर showed that he would soon learn to be a good lover. IV. 32. 15 चौरेण..., Vasantasenā was naturally greatly impressed with the sterling honesty and extraordinary self-respect in spite of adverse circumstances, displayed by Cārudatta in the matter. She is now more than ever deeply in love with him. IV. 32. 23—विहस्य सखीमुखं पश्यन्ती—Vasantasenā was amused at the too evident desire of the Vidūṣaka that she should not accept the Ratnāvalī, as contrasted with Cārudatta's desire that she should take it. IV. 32. 27—हीनकुसुमा..., a mango-tree bereft of blossoms could not possibly let fall drops of honey; but the impossible has taken place in the case of Cārudatta, who though poor, could in times of need produce the costly Ratnāvalī. IV. 32. 28—तं द्यूतकरम्—Vasantasenā is rightly enamoured of the epithet द्यूतकर as applied to Cārudatta; for it brought home to her his great nobility of character. IV. 32. 31—किमन्यदत्र..., Vidūṣaka does not know where the fleecing of Cārudatta by Vasantasenā was going to end. IV. 32. 37—दुर्दिनम्—lit. a bad day, a cloudy or stormy day, hence a cloud.

(33) Vasantasenā has now made up her mind to offer herself to Cārudatta at all costs.

ACT V

[Vasantasenā as an Abhisārikā goes to meet Cārudatta at his house, in thunder, lightning and in rain. The description of the Durdina containing some very poetic ideas, but mostly conventional and tedious. Cārudatta is equally inflamed with passion and the consummation of their love takes place].

(1) CONSTRUE: उत्कलापैः गृहशिखण्डिभिः आलोकितम्, यियासुभिः उन्मनस्कैः हंसैः अपाकृतम्, आकालिकं दुर्दिनं सपदि अन्तरीक्षम् उत्कण्ठितस्य हृदयं च समं रुणद्धि। (वसन्ततिलका)

This verse refers to the different conventional ideas about the presence of clouds in the sky. The peacocks dance with joy at the advent of clouds and greet them with their केकाs (मेघध्वानेषु नृत्तं भवति च शिखिनाम्।). The swans on the other hand become ready to move off, because it is the rainy season when they go back to their home—the Mānasa lake (the swans are supposed to come down to the plains from the Mānasa lake when the Himālaya is all capped with snow; cf....तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः। आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः॥ Megha, on which Mallinātha comments, कालान्तरे मानसस्य हिमदुष्टत्वाद्धिमस्य च हंसानां रोगहेतुत्वादन्यत्र गताः हंसाः पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धिः।) A cloudy day again is an excitant of passion. Cf. मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे॥ Megha; नववारिधरोदयादहोभिः भवितव्यं च निरातपत्वरम्यैः। Vikram IV.

(2) CONSTRUE: जलार्द्रमहिषोदरभृङ्गनीलः विद्युत्प्रभारचितपीतपटोत्तरीयः संहतबलाकगृहीतशङ्खः मेघः अपरः केशवः इव खम् आक्रमितुं प्रवृत्तः आभाति। (वसन्ततिलका)

जलेन आर्द्रं महिषोदरं भृङ्गः च तद्वत् नीलः, विद्युत्प्रभया रचितं पीतपटवत् उत्तरीयं यस्य (with मेघ), विद्युत्प्रभा इव रचितं पीतपटः एव उत्तरीयं येन (with केशव); संहताः बलाकाः (बलाक used as a masculine word) एव गृहीतः शङ्खः येन (with मेघ), संहताः बलाकाः इव... (with केशव). The water-cloud dark like the bee and महिषोदर corresponds to Viṣṇu who is also dark-coloured, the lightning flash to the yellow garment (पीताम्बर) usually worn by Viṣṇu and the white cranes (who are glad to see the clouds, cf. गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे

भवन्तं बलाकाः ॥ Megha) to the white पाञ्चजन्य conch. If the correspondence is further extended to 'traversing the sky' also, then केशव would mean 'the Dwarf incarnation of Viṣṇu (वामनावतार)' when Viṣṇu by his three steps traversed the earth, the heavens and the Pātāla. But as Viṣṇu as the dwarf had no पीताम्बर or शङ्ख, the cloud is spoken of as an अपरः केशवः (the figure of speech being उपमा).

(3) This contains the same idea as in the last verse, though श्रीनिवासाचार्य tries to show that there is no पुनरुक्तता. अत्र बलाकानां संनिवशविशेषेणाकृतितोऽपि शङ्खसाम्यम्, विद्युद्गुणशब्देन समग्रं पीताम्बरसाधर्म्यम्, श्यामत्वेन केशवगात्रसदृशत्वं चेति विशेषावधारणादुक्तोऽप्यर्थो भङ्ग्यन्तरेणोच्यमानो न पौनरुक्त्यायेत्यवसेयम्।—केशवस्य गात्रवत् श्यामः, कुटिला च बलाकावली तया रचितः शङ्खः येन (with मेघ....बलाकावली इव with चक्रधर), विद्युद्गुणः एव (with मेघ, इव with चक्रधर) कौशेयं यस्य. चक्रधरः—One who wields the सुदर्शन चक्र, an epithet of Viṣṇu. The expression केशव...can hardly be properly construed with चक्रधर; it may be explained as केशवश्चासौ (केशव meaning having luxuriant hair) गात्रे श्यामश्च.

(4) CONSTRUE: निषिक्तरजतद्रवसंनिकाशाः जलदोदरेभ्यः जवेन पतिताः विद्युत्प्रदीपशिखया क्षणनष्टदृष्टाः एताः धाराः अम्बरपटस्य छिन्नाः दशाः इव पतन्ति। (वसन्ततिलका)

निषिक्तस्य रजतद्रवस्य सदृश्यः, the showers of water appearing white like molten silver are compared to the white cut off fringes of the piece of cloth in the form of the sky!

(5) CONSTRUE: संसक्तैः चक्रवाकमिथुनैः इव, प्रडीनैः हंसैः इव, व्याविद्धैः मीनचक्रमकरैः इव प्रोच्छ्रितैः हर्म्यैः इव, तैः तैः आकृतिविस्तरैः अनुगतैः समभ्युन्नतैः वायुना विश्लेषितैः मेघैः गगनं पत्रच्छेद्यम् इव इह भाति। (शार्दूलविक्रीडितम्)

The clouds in the sky appeared to be possessed of various shapes and sizes; some appeared like the Cakravāka birds or flying swans; others resembled fishes and alligators; some looked like big mansions and so on. The sky owing to these clouds appeared like a picture portraying different figures (पत्राणां छेदोऽस्मिन्नस्तीति पत्रच्छेद्यं पत्राकाराणां लोहदार्वादिफलकानां बहुविधाकारकर्तनेन निष्पाद्यमानं चित्रं पत्रच्छेद्यमित्युच्यते। श्रीनिवासाचार्य). मीनचक्रैः (चक्र meaning समूह) मकरैश्च. चक्रवाक—This bird is very often referred to in Sanskrit literature. The Cakravāka male is separated from the female at night time, and they always move in pairs during the day. The Cakravāka pair is a standard of comparison for a loving husband and wife.

The last verse spoke of very heavy showers of rain; the present verse describes the various shapes of the clouds, which is possible only when the rain is about to fall or falling in small showers now and then. This verse therefore should have preceded the last verse. (It would be seen however that the poet wants here to describe all things connected with rain irrespective of relevancy or propriety).

(6) CONSTRUE : संप्रति एतत् तत् मेघान्धकारं नभः धृतराष्ट्रवक्त्रसदृशम्, अतिदर्पितबलः शिखी च दुर्योधनः वा (इव) हृष्टः गर्जति, अक्षद्यूताजितः युधिष्ठिरः इव कोकिलः अध्वानं गतः, पाण्डवाः इव हंसाः वनात् अज्ञातचर्यां गताः। (शार्दूलविक्रीडितम्)

The sky, the pea-cock, the कोकिल and the swans are compared respectively to Dhṛtarāṣṭra's face, Duryodhana, Yudhiṣṭhira and the Pāṇḍavas (the point of comparison in the last two cases being simply the use of some expressions which can be construed with both the उपमान and the उपमेय, of course in different senses !). मेघैः अन्धकारः यस्मिन्, the sky is darkened owing to the absence of the sun and the moon; as धृतराष्ट्र was blind, his face also may be said to be darkened. If we read धृतराष्ट्रचक्र, then the sky would be compared to the kingdom of धृतराष्ट्र, and the point of comparison would be what is referred to in the remaining part of the verse (some take धृतराष्ट्रचक्र to mean कौरवसैन्य which on account of its vast size may be said to create अन्धकार). अतिदर्पितं बलं (strength, with शिखी, and सैन्यम्, with दुर्योधन) यस्य सः, Duryodhana was in high spirits, because he was sure of securing victory, with his big army. वा means इव here. अक्षद्यूते जितः, Yudhiṣṭhira who had lost at gambling was required to go into exile for twelve years according to the terms of the agreement. अध्वानं (acc. sing. of अध्वन् journey) गतः—went on his travels. With कोकिल (this bird begins to sing sweetly in spring and hates the rainy season) अध्वानं (न ध्वानम् noise, producing notes, अध्वानम्) गतः means 'stopped warbling.' अज्ञातचर्याम्—अज्ञातवासम्, the Pāṇḍavas had to reside incognito for one year after their stay in the forest for twelve years was over (वनात्—वनवासात्). With हंस, वनात् (वन means 'water,' on account of water) अज्ञातचर्याम् (to stay in unknown regions, the Mānasa lake) गताः means 'the swans have left the plains, owing to the rains having set in, and have gone back to regions unknown, like the Mānasa lake.' V. 6. 12—लोभः, because Vasantasenā even though rich, simply grabbed the

रत्नावली; अदाक्षिणता, because she did not so much as formally ask Vidūṣaka if he would drink at least water at her place. Vidūṣaka is thus all wroth at the reception meted out to him. V. 6. 16—The popular calumny about goldsmiths, merchants etc. seems to be of a very old standing (of course, this kind of generalisation must not be taken literally or seriously), अकलहो ग्रामसमागमः—the squabbles in the Municipalities etc. are too well-known. V. 6. 29—तत् किं ब्रवीषि..., this query is due to the fact that Cārudatta and Vidūṣaka have each a different idea as to what विनष्टत्व of the कार्य means. To Cārudatta, विनष्टत्व means Vasantasenā's refusal to take the Ratnāvalī, while in the opinion of Vidūṣaka, विनष्टत्व would occur if Vasantasenā took the Ratnāvalī.

(7) This verse has occurred before in the third Act (29). V. 7. 7—सखीजनदत्त..., this refers to विहस्य सखीमुखं पश्यन्ती (in IV. 32 23). V. 7. 8—ब्राह्मणो भूत्वा—A Brāhmaṇa normally would not bow down to others; hence the words of a Brāhmaṇa who does that, must be greatly respected. V. 7. 10—...लेष्टुका, an expressive simile. गणिका हस्ती..., the meaning is that all these are very dangerous, bringing ruin in their wake. Note that the भिक्षु is included in the list. It is well-known how these भिक्षुs (Rasputins) and religious heads impose upon people and fleece them in every way. कायस्थs—court-scribes, known in literature as very clever and unscrupulous (cf. the well-known verse, कायस्थेनोदरस्थेन मातुर्मांसं न भक्षितम्। दयाहेतुर्न चैवात्र दन्ताभावो हि कारणम् ॥. also सर्वापहारचतुरा लेखचीत्कारकारिणः। कायस्था क्ष्मां करिष्यन्ति सुषिरां मूषका इव ॥ The calumnies about the Citpāvans, Nāgara Brahmins, Kulkarnis, the Jews, the Marwaris etc. are on the same lines). विलासैः सर्वस्वहारिणी गणिका, हस्ती च प्रभूतव्ययपोष्यः कायस्थश्च गणनया वञ्चयति, भिक्षुश्च निवृत्तिमुपदिशन् सर्वप्रवृत्तिप्रत्यर्थी, चाटस्तु ग्राम्यविषयेषु प्रवर्तयन् पुरुषमवसादयति। रासभस्तु सर्वं सस्यादिकं भक्षयन्नशिवश्चापचयहेतुरिति भावः। (श्रीनिवासाचार्य). V. 7. 12—अवस्थयैव..., Cārudatta means to say that it is hardly necessary to remind him of the evils arising from गणिकाप्रसङ्ग; that contingency would scarcely arise in his case. No गणिका was likely to favour a pauper like him.

(8) CONSTRUE : तुरगः त्वरितं प्रयातुं वेगं करोति, चरणाः तु प्राणव्ययात् तथा न वहन्ति ; पुरुषस्य चलाः स्वभावाः सर्वत्र यान्ति, खिन्नाः ततः हृदयम् एव पुनः विशन्ति। (वसन्ततिलका)

तथा as much as it would like to go. प्राणस्य (strength) व्ययात्. Cf. for the idea, उत्पद्यन्ते विलीयन्ते दरिद्राणां मनोरथाः ।

(9) Cārudatta corrects himself, realising that it was unfair to assert that Vasantasenā was धनहार्या. She was गुणहार्या, unlike other courtesans and so there was just the remote possibility of his being favoured by her. श्रीनिवासाचार्य is not right in remarking न गुणहार्य इत्यादि स्वस्य दुर्लभत्वानुशयव्यञ्जनम् । अतश्च स्वगतमुक्तम्. V. 9. 7—कामो वामः, for love does not take into account the difficulties in the way or pauses to inquire whether its fulfilment is in the realm of possibility or not. Cf. भगवन्संकल्पयोने प्रतिबन्धवत्स्वपि विषयेष्वभिनिवेश्य तथा प्रहरसि यथा जनोऽयं कालान्तरक्षमो न भवति । Mālavikā.

(10) पृष्ठचर्म तिम्यति, the Ceṭa apparently was going in a crouching manner and had his head protected by a piece of cloth, hence his back was getting particularly wet. प्रहस्य—Ceṭa laughs at the remembrance of his own skill (?) in singing.

(11) The Ceṭa also is interested in music and playing upon the lute (A particular characteristic of the Mṛcchakaṭika is that most of its characters, high and low, are happy-go-lucky people out for enjoyment, and refusing to get depressed). He is also well qualified to take the place of Śakāra,–गर्दभानुरूपगान is हतोपम, तुम्बरु and नारद are experts in वीणावादन and not गान, सप्तच्छिद्र and सप्ततन्त्री can hardly be regarded as significant expressions. V. 11. 12—एषोऽपि सः—The Ceṭa recognises Vidūṣaka to be the same who had gone to Vasantasenā's house some time before. V. 11. 15—प्राकारेण वेष्टितम्—When the कपित्थ tree cannot be approached owing to the प्राकार, children resort to throwing stones at it, to get the कपित्थ (कवठ in Marathi) fruit. V. 11. 21—यज्ञोपवीत आकृष्य, this shows that Vidūṣaka does not wear a shirt or some covering for the chest (छेदभयात्स्थास्यतीति मत्वेति भावः । श्रीनिवासाचार्य). तिष्ठतु..., Cārudatta, being love-sick himself, does not want the पारावत couple to be disturbed. V. 11. 36—वृद्धरङ्क..., an aged beggar having got nothing to eat for days together could not be shouting out, but would be able only to heave out words inaudibly. V. 11. 39—The Ceṭa is equally clever in retorting. Vidūṣaka had called him a वृद्धरङ्क, he now retaliates by calling Vidūṣaka a काक (because Vidūṣaka was saying का...का, which resembles the crowing noise made by a crow). इन्द्रमहे कामुकः, a crow would get a lot of good oblations to eat at the time of the festival in honour of Indra (इन्द्रमह) for

securing ample rain. A flag in honour of Indra is raised and worshipped on this occasion. Commenting on the expression पुरुहूतध्वज in Raghu IV. 3, the commentator Nārāyaṇa says पुरुहूतध्वजो नाम राजभिर्वर्षार्थं पूजनीयः इन्द्रसंबन्धी वेणुमयः कोऽपि ध्वजः। अत्र वराहमिहिरः—उपरिचरस्यामरपो वसोर्ददौ चेदिपस्य वेणुमयीम्। यष्टिं तां स नरेन्द्रो विधिवत्संपूजयामास। प्रीतो महेन मघवा प्राहैवं ये नृपाः करिष्यन्ति वसुमद्वसुमन्तस्ते भुवि सिद्धाज्ञा भविष्यन्ति। मुदिताः प्रजाश्च तेषां भयरोगविवर्जिताः प्रभूताज्ञाः। ध्वज एव चाभिधास्यति जगति निमित्तैः फलं सदसत्। Mallinātha also remarks, इन्द्रध्वजः स किल राजभिर्वृष्ट्यर्थं पूज्यत इत्युक्तं भविष्योत्तरे—एवं यः कुरुते यात्रामिन्द्रकेतोर्युधिष्ठिर। पर्जन्यः कामवर्षी स्यात्तस्य राज्ये न संशयः॥ इति। चतुरस्रं ध्वजाकारं राजद्वारे प्रतिष्ठितम्। आहुः शक्रध्वजं नाम पौरलोकसुखावहम्॥ V. 11. 43—मस्तके पादं दास्यामि—I shall easily answer your question and thus (metaphorically) smash your head. For your प्रश्न I shall give you in exchange my foot on your head! V. 11. 54—मूर्खं वसन्ते—Vidūṣaka repeats what Cārudatta has told him (as though the answer to Ceṭa's question was मूर्खं वसन्ते instead of वसन्ते)! V. 11. 68—कायेन परिवृत्य—only the body is turned, the feet remaining in the same position. V. 11. 69—पदे is understood by Vidūṣaka to mean 'feet', so he makes a complete 'about turn.' (All this is of course intended to appeal to the gallery. This scene is very effective on the stage). V. 11. 78,—कुतोऽस्मत्कुले धनिकः—Cārudatta means to say that though he had become poor, he had managed always to live within his income. He does not owe anything to anybody, Cārudatta's family was never known to be in debt to any one. (Vidūṣaka had humourously referred to Vasantasenā as a धनिक (creditor), because he was sure that she had come to squeeze something more out of Cārudatta) V. 11. 81—किं मां प्रतारयसि, because Cārudatta considers it absolutely impossible that Vasantasenā would go to him of her own accord. V. 11. 98—स्वगतम्—This stage-direction is necessary, because it is more in the fitness of things that Cārudatta should keep this thought to himself, rather than declare it openly, for it was really not within his power to meet any further demands from Vasantasenā. V. 11. 99—अभिसारयते (कान्तम्) इति अभिसारिका, an अभिसारिका वेश्या should be gaudily dressed, विचित्रोज्ज्वलवेषा तु चलन्नूपुरनिःस्वना। प्रमोदस्मेरवदना स्याद्वेश्याभिसरेद्यदि॥ Sāhityadarpaṇa.

(12) CONSTRUE: एषा अपरा श्रीः, अनङ्गस्य ललितं प्रहरणम्, कुलस्त्रीणां शोकः, मदनवरवृक्षस्य कुसुमम्, सलीलं गच्छन्ती, रतिसमयलज्जाप्रणयिनी, प्रियपथिकसार्थैः रतिक्षेत्रे रङ्गे अनुगता। (अभिसारिणी)

This must be taken to be a general description of Vasantasenā, not a particular one suited for the occasion, for Vasantasenā was not पथिकसार्थैरनुगता at that time. सलीलं गच्छन्ती means 'habitually walking gracefully.' अपद्मा श्रीः—Śrī or Lakṣmī is described as always holding a lotus in her hand. Vasantasenā being as beautiful and lovely as Śrī could be spoken of as Śrī herself, only if she were without a lotus. (Cf. for the idea, मामियमभ्युपतिष्ठति देवी विनयादुपस्थिता प्रियया । **विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या** वसुमतीव ॥ Mālavikā V.) अनङ्गस्य ललितं प्रहरणम्—Cf. उर्वशी सुकुमारं प्रहरणं महेन्द्रस्य Vikram. कुलस्त्रीणां शोकः—because their husbands are likely to be enamoured of Vasantasenā, and thus to neglect them.

(13) CONSTRUE : शैलशिखरेषु विलम्बिलम्बाः वियुक्तवनिताहृदयानुकाराः मेघाः गर्जन्ति येषां (मेघानां) रवेण सहसा उत्पतितैः मयूरैः मणिमयैः तालवृन्तैः इव खं वीज्यते । (वसन्ततिलका)

वियुक्तानां (separated from their lovers) वनितानां हृदयानि अनुकुर्वन्ति ते—the clouds are dark-coloured; the hearts of women also are मलिन owing to depression. The peacocks delighted at the thunder of the clouds and dancing about with their beautiful variegated plumage spread out, are spoken of as servants fanning their beloved master with jewelled fans !

(14) CONSTRUE : पङ्कक्लिन्नमुखाः धाराहताः दर्दुराः सलिलं पिबन्ति, समदनः बर्हिणः कण्ठं मुञ्चति, नीपः प्रदीपायते, कुलदूषणैः जनैः संन्यासः इव मेघैः चन्द्रमाः वृतः, नीचकुलोद्गता युवतिः इव विद्युत् एकत्र न संतिष्ठते । (शार्दूलविक्रीडितम्)

नीप is the रक्तकदम्ब, with the red flowers in blossom ; it therefore resembles a lamp (प्रदीपवत् आचरति); the clouds conceal the moon, making it impossible for him to shine, just as unworthy people bring ridicule upon renunciation, by resorting to it (त्यक्तकुलाचारेषु संन्यासो न शोभते इति भावः—श्रीनिवासाचार्य). The lightning is compared to a low-caste woman who is a कुलटा.

(15) CONSTRUE : (हे) मूढ, यदि निरन्तरपयोधरया मया एव सह कान्तः अभिरमते अत्र तव किम् (इति) कुपिता इव निशासपत्नी गर्जितैः अपि मां मुहुः विनिवारयन्ती मार्गं रुणद्धि । (वसन्ततिलका)

निरन्तरपयोधरया (पयोधर means 'breasts' with सपत्नी and 'clouds' with निशा), निशा एव सपत्नी or कुपिता सपत्नी इव निशा. The night is described as the co-wife of Vasantasenā; she naturally does not like to see her rival Vasantasenā meeting Cārudatta, and so tries to put obstacles in her way. The idea is hardly poetic. निशाया भोगयोग्यत्वात् सपत्नीव्यपदेशः । कान्तस्य चन्द्रसादृश्यमनेन व्यज्यते । (श्रीनिवासाचार्य). V. 15. 2—भाव……, Vasantasenā speaks this prose passage in Sanskrit.

(16) Vasantasenā means to say that she who is not afraid of the *many* clouds (that are 'males') is not likely to be frightened by *one female* (viz. the विद्युत्). विघ्नशतमप्यनादृत्य प्रियवसतिं गमयितुमस्ति मदनः सहाय इति भावः । (श्रीनिवासाचार्य).

(17) CONSTRUE : पवनचपलवेगः स्थूलधाराशरौघः, स्तनितपटहनादः, स्पष्टविद्युत्पताकः (अयम् अपरः) मेघः नृपः पुरमध्ये मन्दवीर्यस्य शत्रोः इव खे शशाङ्कस्य करसमूहं हरति । (मालिनी)

पवनेन (पवनः इव, with नृप) चपलः वेगः यस्य, स्थूलाः धाराः एव (इव, with नृप) शराणाम् ओघः यस्य, स्तनितम् एव (इव, with नृप) पटहस्य नादः यस्य, स्पष्टा विद्युत् एव (इव, with नृप) पताका यस्य; कराणां समूहम् (कर rays, with शशाङ्क; tribute, with मन्दवीर्य शत्रु). The cloud is compared to a brave king defeating his weak enemy in his very capital and forcing him to pay tribute to him. The enemy of the cloud is the moon with his capital the sky. A king marching rapidly in battle array, discharges streams of arrows, with the flags flying and war-drums sounding; the cloud also moving on quickly, assisted by the wind, pours forth streams of water, with lightning flashing and thunder issuing forth.

(18) CONSTRUE : यदा गजेन्द्रमलिनैः आध्मातलम्बोदरैः गर्जद्भिः सतडिद्बलाकशबलैः एतैः एव मेघैः मनः सशल्यं तत् प्रोषितभर्तृवध्यपटहः हताशः (कथम् एषः अपरः) शठधीः बकः क्षते क्षारं प्रक्षिपन् हा हा प्रावृट् प्रावृट् इति किं ब्रवीति । (शार्दूलविक्रीडितम्)

आध्मातानि अतः एव लम्बानि उदराणि येषां तैः, तडिता बलाकाभिः च सहितैः अतः एव शबलैः, प्रोषिताः (gone on a journey) भर्तारः यासां तासां वध्यसंबन्धी पटहः. The advent of the clouds is a great excitant of love and Sanskrit poets take delight in describing the agonies of women whose husbands have gone on a journey at such a time. The presence of clouds in the sky, with thunder and lightning has made these women almost dead. One would naturally expect that every one should deal sympathetically with them, but there was the heartless crane shouting out at the top of his voice (when he ought to have kept quiet, so that the ladies could have possibly forgotten the presence of clouds) 'There is the rainy season in sight' (the cry of a बक resembles the sound of the words प्रावृट्, प्रावृट्), thus adding insult to injury, by reminding them of their terrible ordeal ! (क्षत एव दुःखहेतौ व्रणे क्षारावसेको यथा दुःखान्तरमावहति तथा मेघदर्शनोद्विग्ने मनसि बकध्वनिरुद्दीपनः संतापान्तरमाधत्त इति भावः—श्रीनिवासाचार्य). The cry of the बक was bound to hasten the death of the ladies and so it is spoken of as the drum announcing the execution of the criminal ! क्षारं क्षते प्रक्षिपन्—a proverbial expression.

(19) CONSTRUE : बलाकापाण्डुरोष्णीषं विद्युदुत्क्षिप्तचामरम् अम्बरं मत्तवारणसारूप्यं कर्तुकामम् इव (भाति) ।

बलाका एव (इव, with वारण) पाण्डुरम् उष्णीषम् (a turban) यस्य तत्, विद्युत् एव (इव, with वारण) उत्क्षिप्तं चामरं यस्य. The cloud, the white cranes, and the lightning respectively correspond to the wild elephant, the white ornamental head-dress, and the Cāmaras waved about.

(20) CONSTRUE : नभः आर्द्रतमालपत्रमलिनैः एतैः (मेघैः) आपीतसूर्यम्, धाराहताः वल्मीकाः शरताडिताः गजाः इव सीदन्ति, विद्युत् काञ्चनदीपिका इव प्रासादसंचारिणी रचिता, ज्योत्स्ना दुर्बलभर्तृका वनिता इव प्रोत्सार्य मेघैः हृता । (शार्दूलविक्रीडितम्)

आर्द्राणि तमालपत्राणि तद्वत् मलिनैः, आपीतः सूर्यः यस्मिन् तत्. In the first line, the poet speaks of the sun being obscured by the dark clouds, while in the fourth line, he speaks of the moon-light being carried by force ! Such absurdities abound in this tediously long description of rain and clouds and are obvious enough.

(21) CONSTRUE : विद्युद्गुणबद्धकक्ष्याः गजाः इव अन्योन्यम् अभिद्रवन्तः एते हि सधाराः वारिधराः शक्राज्ञया गां रूप्यरज्ज्वा इव समुद्धरन्ति ।(उपजातिः)

विद्युद्गुणेन (विद्युत् इव गुणः तेन, with गज) बद्धाः कक्ष्याः येषां ते. The white showers of water falling from the sky are compared to silver ropes used for lifting up the earth (resembling a cow stuck up in mud).

(22) CONSTRUE : महावाताध्मातैः, महिषकुलनीलैः विद्युत्पक्षैः, अन्तः प्रचलितैः जलधिभिः इव चलैः जलधरैः गन्धोद्दामा नवहरितशष्पाङ्कुरवती इयं धरा धारापातैः मणिमयशरैः भिद्यते इव । (शिखरिणी)

महावातेन आध्मातैः (swollen, thundering), विद्युतः एव पक्षाः येषां तैः. गन्धेन (the fresh scent coming out of the earth at the commencement of the rainy season ; also pride) उद्दामा, नवानां हरितानां शष्पाणाम् अङ्कुराः तद्वती. The clouds want to teach a lesson to the proud earth for not showing up her treasures, by striking her with heavy, arrow-like showers !

(23) CONSTRUE : शिखण्डिनां केकाभिः एहि एहि इति पटुतरम् आक्रन्दितः, बलाकया सरभसं प्रोड्डीय सोत्कण्ठम् आलिङ्गितः इव, हंसैः उज्झितपङ्कजैः अतितरां सोद्वेगम् उद्वीक्षितः (एषः अपरः) मेघः दिशः अञ्जनमेचकाः इव कुर्वन् समुत्तिष्ठति । (शार्दूलविक्रीडितम्)

अञ्जनवत् or अञ्जनेन मेचकाः (dark-coloured). The cloud is greeted warmly by his friends—the pea-cocks and the cranes ; his enemies, the swans however stand looking on askance, full of dejection. उत्थानमात्र एव हि महतां पक्षोत्सवो विपक्षविषादश्च भवतीति भावः ।...केकाया अपि द्वेधा भिन्नत्वादेह्येहीति द्विरुक्त्युत्प्रेक्षणम् । बलाकया बलाकाभिः जातावेकवचनम्—(श्रीनिवासाचार्य).

(24) CONSTRUE : निष्पन्दीकृतपद्मषण्डनयनं, नष्टक्षपावासरं, विद्युद्भिः क्षणनष्टदृष्टतिमिरं, प्रच्छादिताशामुखं, पयोधारागृहान्तर्गतं स्फीताम्भोधरधामनैकजलदच्छत्रापिधानं जगत् संप्रति निश्चेष्टं स्वपिति इव । (शार्दूलविक्रीडितम्)

निष्पन्दीकृतानि पद्मषण्डानि एव नयनानि यस्य तत्, नष्टौ क्षपावासरौ (क्षपा च वासरश्च) यस्य तत्, क्षणं नष्टं पश्चात् दृष्टं तिमिरं यस्य तत्, प्रच्छादितानि आशाः (quarters) एव मुखानि यस्य तत्, पयसः धाराः एव गृहं तस्य अन्तर्गतम्, स्फीतम् अम्भोधराः (clouds) एव धाम तस्मिन् न एके जलदाः एव छत्रं तदेव अपिधानं यस्य तत्. स्फीताम्भोधरधाम might be taken separately also (going with जगत्). The जगत् is identified with a sleeping man. A man sleeps in a cool apartment (within the showers of water) in his house (the extensive clouds) with a canopy (formed by many clouds), with his eyes (the lotuses) closed, losing all count of day and night (due to thick gloom), and covering his mouth with some covering (निद्रितोऽपि ह्यवगुण्ठितमुखो भवति—श्रीनिवासाचार्य, the quarters being all screened up).

(25) CONSTRUE : ताराः असाधौ जने उपकृतम् इव नाशं गताः, ककुभः कान्तेन वियुक्ताः स्त्रियः इव न राजन्ति; त्रिदशपतिशस्त्रस्य शिखिना प्रकामान्तस्तप्तं गगनं द्रवीभूतं जलरूपेण पतति (इति) मन्ये । (शिखरिणी).

प्रकामम् अन्तः तप्तम्—त्रिदशपति is इन्द्र, the lord of the gods. त्रिदशाः—gods, तृतीया यौवनाख्या दशा येषाम् (for they are always young) त्रिदश वा

(who are thirty, or thity-three in number, अष्टौ वसवः, एकादश रुद्राः, द्वादशादित्याः ते एकत्रिंशत्, इन्द्रश्चैव प्रजापतिश्च, Śatapathabrāhmaṇa; according to some Purāṇas, they are thirty–three crores in number), or जन्मसत्ताविनाशाख्यास्तिस्रो दशा येषामिति वा (this however would refer to all creatures in general and not to gods only). Indra's शस्त्र is the वज्र. वियुक्ताः कान्तेन—सूर्याचन्द्रमसोरभावात्--(श्रीनिवासाचार्य). असाधौ उपकृतम् इव, cf. असत्पुरुषसेवेव दृष्टिर्विफलतां गता । I. 36.

(26) उन्नमति वर्षति etc. are to be taken metaphorically with पुरुष

(27) CONSTRUE : अम्बरं विद्युद्भिः ज्वलति इव, बलाकाशतैः उच्चैः संविहसति इव, धाराशरोद्गारिणा माहेन्द्रेण धनुषा विवल्गति इव, विस्पष्टाशनिनिःस्वनेन रसति इव, अनिलैः आघूर्णति इव, जलधरैः नीलैः अहिभिः इव सान्द्रं धूपायति इव । (शार्दूलविक्रीडितम्)

The clouds are compared to the dark-coloured serpents because they are nimble and also terrible (especially for lovers). धूपवत् आचरति धूपायति (also धूपायते); धूमायति would mean धूमवत् भवति.

(28) The cloud is shameless, because instead of helping a woman in love on her way to her lover's abode, he frightens her and actually lays her hands (showers of water) upon her, taking advantage of her helpless condition !

(29) CONSTRUE : किम् हि अहं ते पूर्वरतिप्रसक्ता यत् त्वम् अम्बुदासिंहनादैः नदसि, प्रियकाङ्क्षितायाः मम मार्गं वर्षपातैः निरोद्धुम् एतत् न युक्तम् । (उपजातिः)

Vasantasenā now blames Indra himself, for after all, the cloud, being the servant of Indra, might have been simply carrying out the orders of his master, in the matter of frightening Vasantasenā. पूर्वं रत्या प्रसक्ता. प्रियेण काङ्क्षितायाः or काङ्क्षितः प्रियः यया तया. Vasantasenā means to say that she had never given any indication to Indra that she had fallen in love with him ; why should he therefore try to detain her who was on her way to her lover ? न परानुरक्तां प्रतिरोद्धुमर्हसीत्यर्थः...अबलासु पराक्रान्तं न पौरुषमिति भावः । (श्रीनिवासाचार्य).

(30) CONSTRUE : (हे) शक्र, यद्वत् अहल्याहेतोः गौतमः अस्मि इति मृषा वदसि तद्वत् मम अपि दुःखं (भवति), (हे) निरपेक्ष, जलदः निवार्यताम् ।

Vasantasenā says that Indra, who knows very well what difficulties confront the lovers, ought as a matter of fact to help her to the best of his abilities. He himself had resorted even to a lie to secure union with Ahalyā (Indra disguised as Gautama who was Ahalyā's husband, approached Ahalyā and telling her that he was really her husband, ravished her. Gautama then cursed Indra that his body would have a thousand holes produced in it, and Ahalyā was transformed into a stone slab. Later Ahalyā gained her original form, when touched by Rāma. There is no doubt that this story is based upon the natural phenomenon of the Sun (Indra) following the Dawn (अहनि लीयते इति Ahalyā) who at night time is associated with the Moon (Gautama). Or, Ahalyā stands for unploughed land and Indra for the God of rain). निरपेक्ष—निरादर. त्रैकाल्यविदो महर्षेर्दुरन्तं कोपं जानतापि न सोढः संकल्पितप्रियतमाविश्लेषः स कथं मद्दुःखमत्रजानासीति भावः। (श्रीनिवासाचार्य).

(31) Even if Indra refused to help her, and tried to put all sorts of obstacles in her way, Vasantasenā would defy them all and reach her destination all right.

(32) Vasantasenā could easily understand the unsympathetic attitude of the clouds towards her, for, men are hard-hearted as every one knows, but she surely expected the lightning, a female, to side with her and not to deal harshly with her !

(33) CONSTRUE : ऐरावतोरसि चला सुवर्णरज्जुः इव, शैलस्य मूर्ध्नि निहिता सिता पताका इव, आखण्डलस्य भवनोदरदीपिका इयं ते प्रियतमस्य संनिवेशं हि आख्याति। (वसन्ततिलका)

Viṭa says that the lightning does not deserve to be blamed by Vasantasenā, for she was actually helping her by her flashing light to find out her lover's abode. आखण्डल—an epithet of Indra (आखण्डयति शत्रून्). अत्र मेघस्यैरावतगिरिशिखरप्रासादसंस्थानदृश्यत्वाद्विद्युतश्च श्वेतपीतरूपाभ्यामनुभूयमानत्वादौपम्यमुपपद्यते, नीलस्यापि मेघस्य विद्युत्स्फुरणसमये श्वेततयोपालम्भादैरावतग्रहणम्। (श्रीनिवासाचार्य). V. 32. 2—सकल…, cf. विदितवेदितव्यस्याधीतसर्वशास्त्रस्य ते नाल्पमप्युपदेष्टव्यमस्ति। Kādambarī.

(34) CONSTRUE : यदि कुप्यसि रतिः नास्ति, अथवा कोपेन विना कामः कुतः, त्वं कुप्य च कोपय च (कान्तम्), त्वं प्रसीद च कान्तं प्रसादय च (गीतिः)

You should indulge in a कृतककोप, but should not carry it too far. A little कोप or quarrel adds zest to enjoyment.

(35) CONSTRUE : फुल्लकदम्बनीपसुरभौ घनोद्भासिते काले समदना हृष्टा जलार्द्रालका विद्युद्वारिदगर्जितैः सचकिता त्वद्दर्शनाकाङ्क्षिणी कान्तस्य आलयम् आगता एषा नूपुरलग्नकर्दमधरौ पादौ प्रक्षालयन्ती स्थिता । (शार्दूलविक्रीडितम्)

फुल्लैः कदम्बैः नीपैः च सुरभौ, घनैः उद्भासिते, जलेन आर्द्राः अलकाः यस्याः सा, नूपुरयोः लग्नं कर्दमं धरतीति धरः तौ. Each one of the clauses is significant, showing how Vasantasenā deserves a right royal welcome and the great good fortune of Cārudatta. V. 35. 6—भावस्यैव, that is, the Ceṭī would accompany Viṭa and Vasantasenā should be left alone there (It appears however that the Ceṭī does not go away with Viṭa just at that time, but stays with Vasantasenā till the end of the Act).

(36) CONSTRUE : साटोपकूटकपटानृतजन्मभूमेः शाठ्यात्मकस्य रतिकेलिकृतालयस्य वेश्यापणस्य सुरतोत्सवसंग्रहस्य दाक्षिण्यपण्यसुखनिष्क्रयसिद्धिः अस्तु । (वसन्ततिलका)

आटोपेन सहितं साटोपं कूटं कपटम् अनृतं च एतेषां जन्मभूमेः, शाठ्यम् आत्मा यस्य तस्य, रतिकेलिभिः कृतः आलयः यस्य, सुरतम् एव उत्सवः तस्य संग्रहः यत्र, वेश्यारूपस्य आपणस्य (market-place), दाक्षिम्यम् एव पण्यं तस्य सुखेन निष्क्रयस्य सिद्धिः वेश्यापण also mean वेश्याव्यवहार. The description of वेश्यापण as full of fraud, deceit etc. is clearly out of place here. On an occasion like the present, it is particularly objectionable as Vasantasenā is exhibiting in her own person exactly the opposite qualities. Viṭa also reminds Vasantasenā that she would be getting only दाक्षिण्य (as Cārudatta had nothing left but this virtue) in return. The reading...मुखनिष्क्रयसिद्धिः does not give a good sense. श्रीनिवासाचार्य says, दाक्षिण्यं परचित्तानुरञ्जनमेव यत् पण्यं विक्रेयद्रव्यं तस्य सुखनिष्क्रयासिद्धिः अनायासेन मूल्यप्राप्तिः अस्तु भवतु। V. 36 3—द्यूतकरः—See note on IV. 32. 28. V. 36. 6—...भणन्त्यालंकृतः—Now that the Ratnāvalī had been offered as a substitute for the ornaments stolen, Vidūṣaka regards the epithet द्यूतकर as complimentary to Cārudatta. There is no point in taking the expression as used sarcastically. शुष्कवृक्ष..., Vidūṣaka does not like Vasantasenā's visit; he shows his displeasure by answering her in a petulant mood. As the trees were not शुष्क at all, Vasantasenā asks Vidūṣaka to explain himself. His reply is that the garden is called शुष्क because nobody ate or drank therein (owing to Cārudatta's poverty, all garden-parties had been stopped). V. 36. 14—द्यूतकर..., द्यूतकरेति संवोधनेनाभरणार्थमागमनमिति समर्थनीयत्वादलाघवम् (this does not seem to be satisfactory; द्यूतकर rather points out to the great nobility of heart of Cārudatta) । अपि सुखस्ते प्रदोष इति च निजासुखव्यञ्जनात् कामयमानत्वं व्यक्तं भवतीति भावः । (श्रीनिवासाचार्य). V. 36. 19—पुष्पैस्ताडयन्ती, मन्मथशरप्रहारं स्मारयन्तीति भावः । श्रीनिवासाचार्य).

(37) CONSTRUE : सदा मम जाग्रतः प्रदोषः याति, सदा च मे निःश्वसतः निशा गता, (हे) विशाललोचने, अद्य त्वया समेतस्य मम शोकान्तकरः प्रदोषकः । (वंशस्थम्)

...जाग्रतः प्रदोषः याति is a meaningless expression. Was Cārudatta expected to be asleep at evening time ! V. 37. 2-इदमासनम्-Vasantasenā apparently waits for the permission of Vidūṣaka (who was a Brāhmaṇa worthy of respect) before she takes her seat.

(38) CONSTRUE : वर्षोदकम् उद्गिरता श्रवणान्तविलम्बिना कदम्बेन एकः स्तनः यौवराज्यस्थः नृपसुतः इव अभिषिक्तः ।

A prince is bathed with sacred water at the time of his installation as heir-apparent. One of the breasts was wet with water dropping from the Kadamba shoot used as an ear-ornament, and so is compared to the यौवराज्यस्थ तनृपसु, while the other breast corresponds to the reigning monarch who remains seated on his throne. (The manner in which a Hindu woman wears her *sari* makes it possible for only one of the breasts being noticed or susceptible to the inclemencies of the weather). V. 38. 1—प्रधानवाससी—two high-class garments, a *sari* and a boddice. V. 38. 4—अहमेव......, the clever Ceṭī had visualised such an emergency and had brought with her the necessary spare garments. V. 38. 11-12—ऋजुकः अनागरिकः (a vulgar person) नहि कामिरहस्यं प्रश्नमर्हतीति भावः । निपुण इति नर्मवर्धनाय हि प्रश्नं व्याजीकरोतीति भावः । (श्रीनिवासाचार्य). V. 38. 23—मन्त्रितमेव..., (IV. 32. 10-11) Vidūṣaka's words uttered by him when handing over the Ratnāvalī are now flung back to his face by the clever Ceṭī. V. 38. 29—शिल्प..., Vidūṣaka recognises the ornaments, but tries to conceal the fact by saying that his gazing at them was due to his being attracted by their beautiful workmanship.

(39) Cārudatta does not know whether he was being imposed upon or the ornaments were really the same. V. 39. 7—

कर्णे—See note on IV. 17. 11. V. 39. 9—किं वयं बाह्याः—Why do you not take me in your confidence? V. 39. 15—अत एव काम्यसे—For, the readiness to give gifts betrays the innate nobility of the heart (it does not matter at all if the gift could not be actually given; it is the intention that should count).

(40) CONSTRUE : लोके धनैः वियुक्तस्य नरस्य आदितः जीवितेन एव तावत् किम् यस्य प्रतीकारनिरर्थकत्वात् कोपप्रसादाः विफलीभवन्ति । (उपजातिः)

A poor man, so to speak, has no business to continue to live in this world. Nobody minds his कोप or प्रसाद because both of them are quite futile, not being able to assume any tangible form.

(41) CONSTRUE : पक्षविकलः पक्षी च, शुष्कः तरुः च, जलहीनं सरः च, उद्धृतदंष्ट्रः सर्पः च, दरिद्रः च लोके तुल्यम् । (आर्या)

तुल्यम्—स्वस्वामर्थक्रियां हि न कर्तुं शक्नोतीति भावः । (श्रीनिवासाचार्य).

(42) CONSTRUE : दरिद्राः पुरुषाः शून्यैः गृहैः, तोयरहितैः कूपैः च शीर्णैः तरुभिः च समाः खलु, यत् दृष्टपूर्वजनसंगमविस्मृतानां परितोषकालाः एवं विफलाः भवन्ति । (वसन्ततिलका)

पूर्वं दृष्टः दृष्टपूर्वः तस्य संगमेन विस्मृतानाम् (विस्मृतम् अस्तिं एषाम्) an awkward compound. विस्मृतानाम् means विस्मृतवताम्, referring to their present state. शून्यगृहेषु भिक्षुकादीनामिव निर्जलेषु कूपेषु तृषितानामिव शीर्णतरुषु पक्षिणामिव च नास्ति कृतार्थत्वमर्थिनामिति भावः । (श्रीनिवासाचार्य). V. 42. 3–स्नानशाटिका—Vidūṣaka humorously demands back his tattered towel in which the ornaments had been tied! V. 42. 5—युक्तं..., Vasantasenā means to say that it was unfair on the part of Cārudatta to offer the Ratnāvalī as a substitute for the stolen ornaments, for that showed that Cārudatta considered her to be greedy of wealth. Was it right to regard her who loved him so much, as capable of being guided by considerations of money alone? V. 42. 6—सविलक्षस्मितम्-सलज्जस्मितम्, द्यूतव्याजमाख्याय न्यासप्रतिकारः प्रणयास्यासदृश इति लज्जा । (श्रीनिवासाचार्य).

(43) This verse is the same as III. 24 uttered by Cārudatta himself. V. 43. 4—अतिमात्रमिदानीम्...In V. 38. 9–10, Vidūṣaka had bluntly asked किं निमित्तं...आगता भवति, when the Ceṭī had remarked ऋजुको ब्राह्मणः, (a नागरिक or cultured gentleman would not have asked such a question openly) but now Vidūṣaka is surpassing himself in asking whether Vasantasenā proposed to stay there

for the night (as no talk about returning home was forthcoming after the business about the ornaments was over), for such a question could only have been asked by an uncultured simpleton (of course, Vidūṣaka asks this question deliberately). V. 43. 6—एष..., this is a hint to Cārudatta to go into the house for rest.

(44) CONSTRUE : अमूः वारिधाराः हि मृणालसूच्यः पङ्कान्तराणि इव जलदान्तराणि भित्त्वा, चन्द्रव्यसनात् विमुक्ताः दिवः अश्रुधाराः इव पतन्ति । (उपजातिः)

पङ्कानाम् अन्तराणि. The द्यौ is described as a नायिका weeping owing to her lover the moon, suffering terribly, on account of his being screened by the clouds, and the showers of water are the tears shed by her. The वारिधाराs are like the मृणालसूचीs, because both are white in colour.

(45) CONSTRUE : बलदेवपटप्रकाशाः मेघाः आर्यजनचित्तसुनिर्मलाभिः अर्जुनशरप्रतिकर्कशाभिः चण्डाभिः धाराभिः शक्रस्य मौक्तिकनिधानम् उद्गिरन्तः इव स्रवन्ति । (वसन्ततिलका)

बलदेव is बलराम who used to wear a dark-coloured garment, hence the dark clouds are aptly compared to बलदेवपट; the sharp showers are compared to the sharp arrows of Arjuna (a quaint simile, not having much propriety; it is on a par with the simile महासुरवक्षःस्थलदुर्भेद्य etc. IV. 27. 30, used by Vidūṣaka). मौक्तिकनिधान is white and so corresponds to the white clear volume of water poured from the sky.

(46) CONSTRUE : पिष्टतमालवर्णकनिभैः एतैः अम्भोधरैः आलिप्तम् संसक्तैः सुरभिभिः शीतैः प्रदोषानिलैः उपवीजितम् अम्बरम्, अम्भोदसमागमप्रणयिनी स्वच्छन्दम् अभ्यागता रक्ता एषा विद्युत्, प्रियतमा कान्तम् इव, समालिङ्गति । (शार्दूलविक्रीडितम्)

This is a delicate invitation to Vasantasenā to embrace him. अम्भोदस्य समागमे (also, in the rainy season) प्रणयिनी. रक्ता—red; also, in love. A beloved also embraces of her own accord her lover who has applied sandal paste etc. to his body and is being fanned by the attendants, with her love intensified during the rainy-season. यथा सुगन्धिवर्णद्रव्यलेपालंकृतं परिजनसंचारितसुरभिवातं कान्तं वर्षागमजातमन्मथा गाढानुरागा स्वयमेवागता प्रियतमा समालिङ्गति तथेत्यर्थः । (श्रीनिवासाचार्य).

(47) CONSTRUE : भो मेघ, त्वं गम्भीरतरं नद, मे स्मरपीडितं गात्रं तव प्रसादात् संस्पर्शरोमाञ्चितजातरागं कदम्बपुष्पत्वम् उपैति। (उपजातिः)

गम्भीरतरं नद—for, the more loudly you go on thundering, the more closely shall I be embraced by Vasantasenā. संस्पर्शेन रोमाञ्चितं (रोमाञ्चः संजातः अस्य इति) जातरागं (जातः रागः यस्मिन्) च. The Kadamba tree is described by Sanskrit poets as putting forth buds in a mass, when rain-water falls upon it; the horripilation corresponds to the Kadamba blossoms. Cf. सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन वत्सा। मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव॥ Uttara III.

(48) CONSTRUE : दुर्दिनम् अविरतधारं वर्षशतम् अस्तु, शतह्रदा स्फुरतु, यत् अस्माद्विधदुर्लभया प्रियया अहं परिष्वक्तः ! (आर्या)

Cārudatta says that not only does the cloud not deserve abuse at their hands, but they should actually pray for the cloud to go on thundering for a hundred years, producing continuous lightning flashes! For, the cloud has made it possible for him to enjoy happiness which could never have been even dreamt of by a person in penury. शतह्रदा—lightning, शतं ह्रादाः अव्यक्ताः शब्दाः यस्याः, शतं ह्रदाः अर्चींषि अगाधजलाशयाः वा सन्त्यस्या इति वा.

(49) CONSTRUE : ये गृहम् आगतानां कामिनीनां मेघोदकशीतलानि आर्द्राणि गात्राणि गात्रेषु परिष्वजन्ते तेषां खलु जीवितानि धन्यानि। (इन्द्रवज्रा)

गृहमागतानाम्—अभिसारिकाणाम्, who approach of their own accord their lovers. सर्वप्रतिरोधातिपाती स्त्रीणां रागभूमा ह्यनिर्वचनीयं भागधेयमिति भावः। (श्रीनिवासाचार्य).

(50) CONSTRUE : स्तम्भेषु प्रचलितवेदिसंचयान्तं वितानं शीर्णत्वात् कथम् अपि धार्यते; एषा च चित्रभित्तिः स्फुटितसुधाद्रवानुलेपात् सलिलभरेण संक्लिन्ना ! (प्रहर्षिणी)

प्रचलितः वेदीनां संचयः तस्य अन्तः यस्य तत् (or अन्तं यावत्). स्फुटितात् सुधाद्रवस्य अनुलेपात्. Cārudatta says that it was dangerous to wait in that dilapidated out-house any longer, for owing to the heavy rain, the roof might come down any moment; it was a wonder that it had remained in its present position so long; similarly there was the danger of the walls (on which pictures had been drawn) also collapsing, owing to the plaster-coating being washed away.

(51) CONSTRUE : विद्युज्जिह्वेन महेन्द्रचापोच्छ्रितायतभुजेन जलधरविवृद्धहनुना अन्तरीक्षेण इदं विजृम्भितम् इव । (आर्या)

विद्युत् एव जिव्हा यस्य तेन, महेन्द्रस्य चापम् एव उच्छ्रितौ आयतौ भुजौ यस्य तेन, जलधरः एव विवृद्धा हनुः यस्य तेन. The अन्तरीक्ष is compared to a yawning man; the lightning, the rain-bow and the cloud respectively correspond to the tongue, the uplifted long arms and the chin. A yawning man shows up his tongue, raises up his arms and has his chin lengthened. The sky also exhibits the lightning, has the rain-bow stretched up and the cloud lowered down. जृम्भमाणो हि दर्शितजिह्वः ऊर्ध्वबाहुरुच्छूनहनुर्भवतीति तथोत्प्रेक्ष्यते । (श्रीनिवासाचार्य).

(52) CONSTRUE : तालीषु तारं, विटपेषु मन्द्रं, शिलासु रूक्षं, सलिलेषु चण्डं (यथा तथा) धाराः ताड्यमानाः संगीतवीणाः इव तालानुसारेण पतन्ति । (उपजातिः)

तालीषु—तालपत्रेषु. The different kinds of noise produced by the showers of water falling harmoniously at different places, are compared to the different tunes of the lutes played upon at a musical concert.

The long-winded tedious description of the दुर्दिन is a special feature of this Act. The poet has not taken proper care in this matter and we have the description of the sun, the moon, rain-bows, cranes, swans, etc. all huddled up together irrespective of the considerations about time, space etc. The absurdities involved are obvious enough and can easily be spotted by the student. The poet's main idea appears to be to furnish a complete all-sided description of a दुर्दिन with its accompaniments.

ACT VI

[The events described in this Act take place on the next morning. Cārudatta goes to the Puṣpakaraṇḍaka garden, leaving instructions for Vasantasenā to follow him there in his car. In the meanwhile, Cārudatta's little son Rohasena is seen by Vasantasenā, weeping because he was given only an earthen toy-cart to play with, when he wanted a golden toy-cart like the one which the son of the rich neighbour had for his play. Vasantasenā gives her ornaments to Rohasena for getting a golden toy-cart made out of them. Vasantasenā then starts for the garden, but through mistake enters the car of Śakāra, while Āryaka, just escaped from prison through Śarvilaka's efforts, finding Cārudatta's car unoccupied, takes his seat there and is driven away. Cārudatta's car is detained for inspection by the two officers Vīraka and Candanaka. Candanaka looks into the car and promises protection to Āryaka, picks a quarrel with Vīraka and drives him away, thus allowing Āryaka to proceed safely.

The incident about the earthen toy-cart which furnishes the title of the drama occurs in this Act.]

VI. 0. 8—कथं रात्रिरेव...Vasantasenā had not slept for long, so that she was surprised to hear that it had already dawned. क्षणकल्पा रात्रिरतिक्रान्तेति भावः । Cf. अविदितगतयामा रात्रिरेव व्यरंसीदिति । Uttara. VI. 0. 18—योजय रात्रौ—Cārudatta seems to have arranged to escort Vasantasenā while it was not yet morning, so that she might not feel any sense of shame, and so the car was required to be kept quite ready, so as to avoid any unnecessary delay. But the original plan miscarried owing to Vasantasenā's not being awake early enough. VI. 0. 24—किं प्रविष्टा...Vasantasenā wants to make sure whether she was really fortunate enough to have secured her life's desire or whether she had been simply dreaming! VI. 0. 27—सर्वे..., the Ceṭī gives a nice reply. Vasantasenā has succeeded in making a very favourable impression upon all the inmates of the house, स्ववृत्तेन सर्वस्यैव गृहजनस्याभिनन्दनीयासि संवृत्तेति भावः । (श्रीनिवासाचार्य). VI. 0. 28—अपि संतप्यते—for there is a natural prejudice against association with a courtesan. VI. 0. 36—तदा मया..., I shall be most unwilling to leave the house. VI. 0. 38—अहं..., a beautiful passage showing the extremely courteous and noble nature of Vasantasenā who wishes to make friends with Dhūtā in the right way. VI. 0. 40—कोपिष्यति—because it is unfair to take back a thing once given away. VI. 0. 46—आर्यपुत्रेण..., Dhūtā sends an equally courteous but at the same time a highly dignified answer. A gentle snub is also administered to Vasantasenā by the declaration that Dhūtā considers Cārudatta as her most valuable ornament and cares not for other ornaments however costly they might be (Is there also an undercurrent of the feeling that Vasantasenā has snatched away or at any rate secured a share in her आभरणविशेष ?). Both the passages—Vasantasenā's message and Dhūtā's reply which lays bare the feelings of a true Pativratā—deserve to be written in letters of gold ! VI. 0. 51—रदनिके... The whole of this scene describing Rohasena's doings is quite true to nature. VI.0.64—वाहू प्रसार्य...,अङ्क उपवेश्य—These are very delightful natural touches. VI. 0. 81—पुष्कर..., almost the same expression has been put in the mouth of Cārudatta's wife before (III. 26. 18–19). VI. 0. 87—यद्य..., for Rohasena had never seen his mother wearing any ornaments, so according to him, a lady with ornaments on could not be his mother. VI. 0. 91—अतिकरुणम्..., for this shows the profound effect produced on even children, by poverty. VI. 0. 93—न ग्रहीष्यामि..., for a thing offered in that condition, cannot be one willingly given away. VI. 0. 101—अपवारितम्, because it was meant for carrying a woman inside. In northern India, at Delhi and Agra, such cars covered all over can be seen even now plying for hire. VI. 0. 112—नासिकारज्ज्वा कटुकौ—This shows that the bulls could not have stayed quietly in their places till the return of the Ceṭa, hence he decides to go with the car itself (For the development of the plot, the car ought not to be there at that time, so the poet furnishes a good excuse in referring to the bulls as नासिकारज्जुकटुक. Vasantasenā also helps the development of the plot, in taking a lot of time to decorate herself, as is usual with women). VI. 0. 117—स्थावरक is the car-driver of Śakāra. It would be seen from his soliloquy, that he is as arrogant as his master, following the policy of ' Licking up and kicking below. ' As the car-driver of Śakāra, he considers himself to be a very important personage and looks down upon the other cartmen, calling them ग्राम्यs. He is however kind-hearted by nature, and is afraid of doing evil. VI. 0. 130—वहतं...ग्रामशकटैः—(बलीवर्दौ इति संबोधनम् । पामरजनस्य हि पशुधर्मेणः पशुषु समाभाषणादिव्यवहाराः प्रसिद्धाः । श्रीनिवासाचार्य). Apparently Śakāra's car was of a better pattern than the other carts. VI. 0. 133—एषोऽपर.... this is Āryaka who was moving about furtively; the sharp-eyed Ceṭa notices him, but does not pursue the matter any further. VI. 0. 136—चक्रपरिवृत्ति... It appears that owing to the heavy rains the previous night, the road had become muddy and the wheel of a certain cart got stuck up in the mud; the cartman, as is usual on such occasions, asks a fellow-cartman to help in pushing the wheel with the hands. Sthāvaraka at first thinks that his dignity would suffer if he were to help the rustic cartman, but his good nature prevails in the end and he decides to go to his help. VI. 0. 146—दक्षिणाक्षिस्पन्दम्—the throbbing of the right eye (or arm) is a bad omen in the case of females, indicating disaster in the near future. (In the case of males, the throbbing of the left eye or arm is a bad omen). Vasantasenā's mistake in occupying the wrong car is a feasible one. She had not seen Cārudatta's car before and finding the car waiting there, naturally thought that it was intended for her. VI. 0. 153—भारवत्प्रवहणम्—Sthāvaraka intuitively feels that the car has become heavier, but attributes it to his own feeling of exhaustion. VI. 0. 159—गुल्मस्थान—a Police station or Sentry- post. गुल्म also means a division of an army, consisting of 45 पदातिs, 27 horses, 9 chariots, and 9 elephants. VI. 0. 161—एकचरणे लग्नः निगडः (fetters) यस्य सः, for he had no time to remove the fetters on both the feet. As आर्यक enters in a hurry, he does it अपटीक्षेपेण (tossing aside the curtain) according to the rules of dramaturgy. (In this case, however, his entrace can be said to have been suggested before).

(1) CONSTRUE: महान्तं नरपतिबन्धनापदेशव्यापत्तिव्यसनमहार्णवं हित्वा पादाग्रस्थितनिगडैकपाशकर्षी बन्धनात् प्रभ्रष्टः गजः इव अहं भ्रमामि । (प्रहर्षिणी)

नरपतिना बन्धनम् अपदेशः यस्याः सा नरपतिबन्धनापदेशा या व्यापत्तिः (death) तत्संबद्धं व्यसनम् एव महार्णवः तम् (a complex and awkward compound). पादाग्रे (पादस्य अग्रम् or अग्रश्चासौ पादश्च) स्थितः निगडस्य एकः पाशः तं कर्षतीति, गज इव—गजोपमया पुनर्दुर्ग्रहत्वं प्रतीयते । (श्रीनिवासाचार्य). VI. 1. 1—विशसने

Loc. used for the dative, विशसनाय; श्रीनिवासाचार्य explains differently, विशसने वधस्थानभूते न तु साधारणे कारागृहे इत्यर्थः। गूढागारे सर्वदर्शनातिक्रान्ते तमोमये गृहे। बन्धनेन निगडेन बद्धः, तद्गृहाभ्यन्तरप्रवेशमात्रं विशसनायालं किं पुनर्बन्धनमप्यपरमित्यर्थः। "भयं भीताद्धि जायते" इति न्यायेन भीतः किं वानिष्टं नोपपादयेदिति भावः।

(2) CONSTRUE: यदि मे भाग्यानि (भवन्ति) तदा मम कः अपराधः यत् तेन वन्यनागः इव संयमितः अस्मि? दैवी सिद्धिः अपि च लङ्घयितुं न शक्या; नृपः अगम्यः, बलवता सह कः विरोधः। (वसन्ततिलका)

Āryaka means to say that he does not at all understand the whole trend of events. If as the sooth-sayer has foretold, he is a very lucky man, how was it that he had been imprisoned? (Surely a man who is imprisoned can not be regarded as lucky). On the other hand, if fortune does want to favour him, putting him into the prison etc. would not come in his way. But how could he, an insignificant person, hope to succeed against the all powerful king himself? Why should the king then have taken the trouble of imprisoning him at all? The reading गम्यः would mean सेव्यः. VI. 2. 1—अनावृतपक्षद्वारम्—Keeping the side-door open seems to be a peculiar characteristic of the people of Ujjayini, according to our poet!

(3) CONSTRUE: इदं गृहं भिन्नम्, महाकपाटः अदत्तदण्डः विशीर्णसंधिः च, ध्रुवं कुटुम्बी मम तुल्यभाग्यः व्यसनाभिभूतां दशां प्रपन्नः। (उपेन्द्रवज्रा)

The dilapidated outward condition of the big house shows that the owner must have now fallen on evil times, having no money for the necessary repairs and no servants to look after it

(4) CONSTRUE: (इदं) गोष्ठीयानं विषमशीलैः च न अधिगतं भवेत्, इदं वा वधूसंयानं तदभिगमनोपस्थितं (भवेत्), प्रवरजनयोग्यं विधिवशात् बहिः नेतव्यं वा (भवेत्), विविक्तत्वात् शून्यं मम खलु दैवविहितं भवेत्। (शिखरिणी)

Āryaka sees a car coming and as is natural in the circumstances, hopes that the car might by chance be made to serve his purpose. A गोष्ठीयान is more commodious (and apparently covered up) than an ordinary car. Āryaka hopes that the car may not contain bad inquisitive people or else there would be no chance for his escape. If it was a वधूसंयान, so much the better, provided it was unoccupied; if by chance, it happened to go outside the city, it would be just a god-send for him. VI. 4, 10-15—

नूपुरशब्दः...तत्पुरत एव...and नूपुराणां विश्रान्तः शब्दः...भाराक्रान्तं ..It would be seen that the poet has taken great pains to show that the occupation of the car by Āryaka could not have aroused the suspicions of the Ceṭa. The Ceṭa had, to begin with, no reason to suppose that anything out of the way was likely to happen. Hence, he is prepared to accept any clanking noise as the नूपुरशब्द. It might be argued that the Ceṭa should have helped 'Vasantasenā' to ascend the car. Against this, it might be said that while the Ceṭa could certainly have done this service to Cārudatta's wife, he could not be expected to dance attendance upon a mere courtesan (It is a fact that the hereditary servants in noble families are very exacting in such matters) and lastly, there were the नासिकारज्जुकटुक bulls which undoubtedly required more attention than Vasantasenā! VI. 4. 18—वीरक—Both वीरक and चन्दनक are called सेनापतिs in the text (Verses 22 and 23 below). In VI. 16. 5 चन्दनक is called a बलपति, which seems to show that he was a Military Officer proper, while Vīraka was perhaps a Police Officer of a high rank. He is referred to as प्रधानदण्डधारक (VI. 27. 7) by Candanaka himself, and as नगररक्षाधिकृतः by the Judge in IX. 23. 5.

(5) किं विश्रब्धाः... Why don't you make a move? Why are you standing like dumb statues unconcernedly?—said with impatience. VI. 5. 8—प्राकारखण्ड—Having made his dispositions correctly, Vīraka proposes to 'appreciate' the situation, along with Candanaka, from a higher level. (This is exactly what a commander is expected to do in modern warfare too).

(6) विश्वस्ताः, said when Candanaka finds that the persons concerned were moving about in a hesitating manner. गोत्रान्तरं—अन्यत् गोत्रम् अक्षत्रियकुलं गोपवंशामित्यर्थः । (श्रीनिवासाचार्य). Āryaka was a गोपालदारक.

(7) नगर्याम् may be taken generally with उद्यानेषु etc.

(8) किं किं दर्शयसि—Vīraka was perhaps making signs to Candanaka to go to the प्राकारखण्ड. Candanaka wants him to shout out what he knew about the matter.

(9 and 10) अष्टमः—in the eighth house, from the जन्मराशि. The sun in the eighth house, the moon in the fourth, Venus (शुक्र, भार्गव) in the sixth, Mars (भूमिसुतः, 'मंगळ') in the fifth, Jupiter (जीव, 'गुरु') in the sixth, Saturn ('शनि' the son of the Sun) in the

ninth—all these are extremely inauspicious. A person who has dared to free Āryaka is running the greatest risk; for in case of his being captured, he would undoubtedly be put to death for this act of high treason! So, Candanaka wants to know who that unfortunate person could be, whose stars have been so maliciously disposed towards him. The following extract from the बृहत्संहिता shows what particular disaster follows from the planets in the above positions, रुक्त्रासौ चाष्टमस्थे भवति सुवदना न स्वापि वनिता। (the sun),...चतुर्थेऽविश्वासः शिखरिणि भुजंगेन सदृशः। (the moon), षष्ठो भृगुः परिभवरोगतापदः। (शुक्र), रिपुगदकोपभयानि पञ्चमे तनयकृताश्च शुचो महीसुते। द्युतिरपि नास्य चिरं भवेत् स्थिरा शिरसि कपेरिव मालती कृता॥ ('मंगळ'), न सखीवदनं तिलकोज्ज्वलं न भवनं शिखिकोकिलनादितम्। हरिणप्लुतशावविचित्रितं रिपुगते मनसः सुखदं गुरौ॥ (गुरु, रिपुगते =षष्ठस्थानगते),...धर्मस्थे (नवमस्थानगते सूर्यजे) वैरहृद्रोगबन्धैर्धर्मोऽप्युच्छिद्येद्दैश्वदेवीक्रियाद्यः। (शनि).

(11) Vīraka means to say that Candanaka was theoretically right that no one could have dared to spirit Āryaka away. But the fact was that Āryaka had escaped, perhaps with the aid of an accomplice and it was about sunrise when that happened. So they must hurry up to organise a pursuit-party.

(13) गुणानाम् अरविन्दम्–कुसुमेषु कमलमिव संभृतमकरन्दं पुरुषेषु प्ररूढगुणम्, शीलस्य or शीले मृगाङ्कम्–शीलस्य आश्रयम् (श्रीनिवासाचार्य).

(14) तिलकभूतौ–मुखालंकारवत प्रथमशोभावहौ (श्रीनिवासाचार्य). Candanaka gives unstinted praise to both Cārudatta and Vasantasenā.

(15) प्राप्ते च राजकार्ये...Vīraka is an ideal officer, subordinating every consideration to loyal service to his master.

(16) CONSTRUE : एककार्यनियोगे अपि अनयोः तुल्यशीलता न, यथा द्वयोः हुतभुजोः विवाहे च चितायां च।

The meaning is sufficiently clear, but very awkwardly expressed. The राजकार्यं is the same, but Vīraka acts as an enemy, while Candanaka is friendly; similarly though दहनकार्यं is the same, the विवाह fire is शुभ, while the funeral fire is अशुभ. VI. 16. 2—तन्त्रिलः—Exercising administrative powers; there is no point in taking this as used sarcastically. VI. 16. 5—बलपतिः, Vīraka is pleased at the regard shown for him, and so courteously wants Candanaka to carry on the inspection, saying that as a बलपति, he was surely equal to himself. VI. 16. 8—यत् त्वया..., your inspection would be absolutely above all suspicion. (Vīraka however has to eat his words immediately afterwards and has ground for suspecting Candanaka). VI. 16. 10—उन्नामय धुरम्--येन पश्चादवनतं प्रवहणं सुखेनारोढुं शक्यत इति भावः। (श्रीनिवासाचार्य).

(17) CONSTRUE : भीमस्य (अहम्) अनुकरिष्यामि, बाहुः शस्त्रं भविष्यति, व्यायच्छतः मृत्युः वरं न बन्धने गृहीतस्य ।

Bhīma was an expert in बाहुयुद्ध and was always ready to fight with his bare arms, in the absence of a weapon. VI. 17. 4—संस्कृतमाश्रित्य, so that Vīraka might not understand what he was saying.

(18) CONSTRUE : यः खलु शरणागतं त्यजति तं किल जयश्रीः त्यजति, मित्राणि च बन्धुवर्गः च जहति; सदा उपहास्यः च भवति ।

To betray a person to whom अभय is given, rightly or wrongly, is regarded as the most foul crime by the Hindus (and also by the Arabs). V. 19. 4—पत्रं (wings) रथः यस्य, a bird who moves on wings, शाकुनिकः—शकुनान् हन्ति इति, a fowler. Candanaka considers the pros and cons of the question—whether he should let Āryaka go scotfree or arrest him—thoroughly. In favour of letting Āryaka go, he notes the following points—(1) Āryaka was innocent (2) He had approached him for protection (3) He was occupying Cārudatta's car and was presumably Cārudatta's friend and (4) He was the friend of Śarvilaka who had once saved Candanaka's life. Against letting Āryaka go, there was only one important point, viz. loyalty to his office. Ultimately the fact that he had already promised protection to Āryaka, weighs strongly with him and he decides to aid Āryaka in his escape.

(19) लोके गुण एव-यश एव हि। यदि यशःशरीरमनपायं स्यात्तदा नाचं नश्वरस्य शरीरस्यापायो भयहेतुरिति भावः । (श्रीनिवासाचार्य).

(20) संभ्रमेण घर्घरः कण्ठः यस्य. Candanaka in excitement says दृष्टः आर्यः (आर्यकः), then remembers what he should have said and clumsily corrects himself, saying दृष्टा आर्या. But the sturdy Vīraka is too clever for him and does not fail to notice the discrepancy. VI.20.7-10—अरे...,Candanaka tries to laugh the matter out.—'Why

should you, O Vīraka, entertain any suspicions at all? I am not a Pundit well-versed in Grammar. Southerners, it is well-known, are not very accurate about their syntax or grammar. Being conversant with many a non-Āryan language, they make many slips about gender or number and indiscriminately use expressions like आर्या दृष्टः or आर्यः दृष्टा (along with the correct ones आर्यः दृष्टः or आर्या दृष्टा). So, Vīraka need not make 'a mountain of a mole-hill.' The various countries (or tribes) mentioned cannot all be accurately identified. कर्णाट—The Karnatak, चोल—Tanjore, द्राविड—Tamil, (चीन—China, and बर्बर are out-side India). म्लेच्छ—According to the Mahābhāṣya, the म्लेच्छs (non-Āryans) did not care much for grammar, दुष्टाञ्शब्दान्मा प्रयुंक्ष्महि म्लेच्छाश्च मा भूमेत्यध्येयं व्याकरणम्। VI. 20. 13—तत्किम्..., because that would mean that

S.N. Vīraka has no confidence in him. VI. 20. 21—कर्णाटकलहप्रयोगम्—शुष्ककलहप्रवर्तनं कस्त्वं मदपेक्षया कस्तवातिशय इत्यर्थः। (श्रीनिवासाचार्य). कर्णाटकलह literally means a quarrel indulged in by the people of the Karnatak and in the times of the author, these people were perhaps known to be fond of quarreling without any reasonable pretext; the expression seems to mean 'a quarrel deliberately picked up.' Candanaka decides on this course, for he is afraid that Cārudatta would unnecessarily come into trouble if Āryaka was discovered. VI. 20. 25—पूज्यमानो मान्यमानः, said sarcastically. जातिं न स्मरसि, such a reference to a person's low birth is bound to make him angry. VI. 20. 27—को भणतु—The implication is that it is something unmentionable.

(21) किं कपित्थेन भग्नेन—Let sleeping dogs lie; or, why let the cat out of the bag? It is better that the matter be not made public; it is so derogatory to Vīraka. No gentleman should even utter it in so many words (of course, all this is intended to make Vīraka more impatient than before). शीलविभवेन—शीलविभव belonging to Candanaka. 'My character as a gentleman would suffer, if I were to mention it.' (श्रीनिवासाचार्य explains differently, त्वदीयसद्वृत्तगौरवेण न भणामि, जातिः परायत्ता शीलमेव तु त्वदायत्तमिति न ते जातिदोषमुद्भावयितुमिच्छामीत्यर्थः।). A कपित्थ unbroken looks very nice and inviting, but would be found to be utterly unsubstantial and worthless inside, if broken. VI. 21. 4—संज्ञां ददाति—हस्तक्रियया केशवापमभिनयति। (श्रीनिवासाचार्य), acts sharpening the razor-blade etc.

(22) शीर्णं शिलातलं हस्ते यस्य सः कर्तर्मध्ये: संस्थापनः, कर्तरी a pair of scissors. You are a सेनापति now, but you are a mere barber by

caste. VI. 22. 8—नाट्येन संज्ञां ददाति—in VI. 21. 4, the stage-direction is simply संज्ञां ददाति, नाट्येन being dropped. This appears to be a mere slip as both the stage-directions mean apparently the same thing (the संज्ञाs being of course different).

(23) करटकस्य भ्राता (करटक is a चर्मावनद्ध वाद्यविशेष like भेरी and पटह). Vīraka means to say that he knows Caṇdanaka to be a mere चर्मकार (shoe-maker) by caste. VI.23.13—चतुरङ्गं कल्पयामि–चतुरङ्गम्—having four parts, क्लृप्—to cut, to divide. चतुरङ्गम् क्लृप् thus means 'to divide into four parts', an idiomatic expression meaning 'to give a good hiding'. श्रीनिवासाचार्य explains चतुरङ्गं as पुष्टम्, which is unnecessary, if not wrong. VI. 23. 16—शुनकसदृशेन—I care a fig for your empty threats; you are like a barking dog who scarcely bites any one. VI. 23. 22—आर्ये वसन्तसेने—Candanaka addresses आर्यक like that to ward off any suspicion from the mind of the car-driver or the bystanders.

(24) स्पन्दते दक्षिणो भुजः—The throbbing of the right arm in the case of males is a good omen.

(25) विज्ञप्ता—requested; also now become known to me. न... लुब्धः—I am not saying this, because I want you to favour me in return for what I have done for you.

(26) सिद्धादेशस्तथा...If I become king, I shall remember you and reward you suitably. (Āryaka keeps his promise and Candanaka is made पृथिवीदण्डपालक. X. 58. 32).

(27) शुम्भ and निशुम्भ were two demons, brothers, oppressing the gods for a long time, having grown very powerful owing to a boon given to them by Śiva. The goddess Durgā ultimately slew them, being requested to do so by the gods. VI. 27. 6—निष्क्रामतः—goes with आर्यकस्य, or with मम (चन्दनक). It appears that Śarvilaka who had been searching for Āryaka comes there accidentally at that time and Candanaka is now doubly assured that his friend Śarvilaka would do the needful in the matter, and he decides to help him with all his might.

The episode of the interchange of cars is cleverly managed. The only flaw is that Vasantasenā who starts from Cārudatta's house first in Śakāra's car arrives an hour or so later at the same Puṣpakaraṇḍaka garden, than Āryaka in Cārudatta's car, who starts from the same place some time later (see Introduction).

ACT VII

[Āryaka goes on to the Puṣpakaraṇḍaka garden in Cārudatta's car without any hitch, and meets Cārudatta who promises him protection. Cārudatta is uneasy at the non-arrival of Vasantasenā at the garden, and returns home soon after.]

(1) CONSTRUE : तरवः वणिजः इव भान्ति, कुसुमानि पण्यानि इव स्थितानि, शुल्कं साधयन्तः इव मधुकरपुरुषाः विचरन्ति । (आर्या)

मधुकराः एव पुरुषाः, शुल्क-tax.

(2) CONSTRUE : अस्य पुरः प्रवहणं शनैः याति किम्, तस्य अन्तरं मार्गति (किम्); अथवा अक्षे भग्ने (सति) परिवर्तनं प्रकुरुते (किम्), (अथवा) प्रग्रहः छिन्नः (किम्), कर्मान्तोज्झितदारुवारितगतिः मार्गान्तरं याचते (किम्), अथवा स्वैरं प्रेरितगोयुगः स्वच्छन्दम् आगच्छति किम् । (शार्दूलविक्रीडितम्)

Cārudatta is trying to account for the non-arrival of Vardhamānaka—(1) He has to follow a car in front going very slowly and is unable to pass it—(But this surely could not have caused much delay ; the road appears again to have been broad enough. In VI. 12, the car is described as going राजमार्गस्य मध्येन). (2) The axle is perhaps broken and Vardhamānaka is putting on a new one (or the car cannot move on rapidly owing to the axle being not properly fitted up). (3) The reins are broken. (But this is not a very important obstacle). (4) He has to take a round about road, the shorter route being under repairs. (5) Or, he is coming leisurely along, not caring much for the loss of time. कर्मान्ते उज्झितानि दारूणि तैः वारिता गतिः यस्य (this is a very common phenomenon on the roads). वर्त्मान्ते would mean 'on the road' (अन्त in the sense of 'region'). This is an altogether prosaic verse. VII. 2. 1—गुप्तः (concealed) आर्यकः यस्मिन् तस्मिन् प्रवहणे तिष्ठतीति.

(3) CONSTRUE : नरपतिपुरुषाणां दर्शनात् भीतभीतः, सनिगडचरणत्वात् सावशेषापसारः, साधोः तु याने अविदितम् अधिरूढः वायसीभिः नीडे रक्षितः परभृतः इव यामि । (मालिनी)

सनिगडः (निगडेन सहितः) चरणः यस्य तस्य भावः तस्मात्, अवशेषेण सहितः अपसारः यस्य. The Kokila bird is called परभृत (nourished by others), because the eggs laid by the female Kokila are cunningly put by her in the nest of the वायसी who hatches them along with her own. The point of similarity between परभृत and आर्यक is, both are more or less protected by strangers.

(4) CONSTRUE : अस्मात् व्यसनार्णवोत्थितं (मां) निरीक्ष्य सः साधुः तावत् निर्वृतिं समुपैति; ईदृशीं दशां गतम् एतत् शरीरं तस्य महात्मनः गुणैः मया धृतम् । (वंशस्थम्)

व्यसनम् एव अर्णवः तस्मात् उत्थितम्, अस्मात् is to be construed with व्यसनार्णवात् (understood from the compound); this is ungrammatical, but we have already come across similar cases of looseness of construction. The emendation नवोत्थितम् does away with this irregularity and is on that ground itself, suspicious. Āryaka frankly confesses that he owes his life to Cārudatta who naturally would feel relieved at his safety. VII. 4. 14—किं निगडेन..., we have already seen that Vidūṣaka's words are made prophetic by the poet now and then. वसन्तसेनः, when Vidūṣaka sees a male person in place of Vasantasenā whom he expected to see there, he humorously, calls him Mr. Vasantasena ! VII. 4. 19—रक्षितोऽस्मि—एतद्दर्शनमात्रमपि विपत्प्रतीकार इति भावः। (श्रीनिवासाचार्य).

(5) CONSTRUE : (अयं कः) करिकरसमबाहुः सिंहपीनोन्नतांसः पृथुतरसमवक्षाः ताम्रलोलायताक्षः, यः एवंविधः महात्मा कथम् इदम् असमानं प्राप्तः, पादलग्नम् एकं निगडं वहति । (मालिनी)

करिणः करः (trunk) इव समौ बाहू यस्य सः, सिंहस्य इव पीनौ उन्नतौ च अंसौ यस्य सः, पृथुतरं समं च वक्षः यस्य सः, ताम्रे लोले आयते च अक्षिणी यस्य सः. A person with long arms, full stout shoulders, a broad chest and broad reddish eyes is believed to be a highly fortunate महापुरुष. Hence Cārudatta is surprised to find him in the dress of a convict. VII. 5. 2—गोपालः प्रकृतिः यस्य सः.

(6) CONSTRUE : त्वं विधिना एव उपनीतः चक्षुर्विषयम् आगतः, अहं प्राणान् अपि जह्याम् न तु शरणागतं त्वाम् ।

विधिनोपनीतः—प्रयत्नदर्शनीयस्य महापुरुषस्य स्वयमुपस्थितस्य दर्शनलाभो ममैव भागधेयमित्यर्थः। (श्रीनिवासाचार्य). VII. 6. 7 —संगच्छस्व निगडानि..., श्रीनिवासाचार्य says व्रजिष्यामः निगडानि प्राप्स्यामः। राजनिग्रहप्रतीपत्वात् स्वानर्थमार्जयसीति भावः। This speech of Vidūṣaka appears to be जनान्तिकम्. Vidūṣaka is none too pleased at the turn of events; he is afraid that

Cārudatta would unnecessarily be involved in a dangerous affair. The fetters are, so to speak, staring him in the face. He says to Cārudatta:— 'Āryaka is giving you दृढतर fetters; well, it appears that you would be associated with fetters soon enough. Āryaka is luckily out of the soup, but we are now going to take his place. So, let us depart from here as quickly as possible (It is not necessary to take व्रजिष्यामः as निगडानि प्राप्स्यामः, the simple sense would do equally well).' The speech of Vidūṣaka brings out his great concern for Cārudatta, as well as his practical acumen. Some take निगडानि to refer to the fetters of love. VII. 6. 11—स्वयंग्राहप्रणय—a favour done voluntarily is naturally more welcome. स्वयम् एव ग्राहः यस्य तथाभूतः प्रणयः तेन (or यस्य तेन). अलघुः संचार यस्याः सा. VII. 6. 16—सुलभः पुरुषाणां संचारः यस्मिन्, प्रवहणं...,पादचारे तु सत्यामपि शक्तौ शीघ्रगमनं शङ्कां जनयति, अन्यथा च ग्रहणभयमस्त्येवेति भावः। (श्रीनिवासाचार्य).

(7) CONSTRUE: क्षेमेण बान्धववान् व्रज, ननु मया भवान् बान्धवः लब्धः, कथान्तरेषु भवता स्मर्तव्यः अस्मि, स्वात्मा अपि विस्मर्यते; प्रयान्तं त्वाम् अमराः पथि रक्षन्तु, त्वया अहं संरक्षितः; स्वैः भाग्यैः परिरक्षितः असि, ननु हे तत्र अपि भवान् हेतुः। (शार्दूलविक्रीडितम्)

This verse is made up of a dialogue between Cārudatta and Āryaka (such verses containing passages uttered by two persons are frequently met with in Sanskrit literature). भवान् बान्धवः—Āryaka means to say that Cārudatta was his बान्धव *par excellence* and so there was no need to go to any other बान्धवs. स्वात्मापि विस्मर्यते- Just as one can not ever forget his own self, Āryaka to whom Cārudatta is as dear as his आत्मन्, was hardly likely to forget him. स्वात्मा स्वशरीरमपि विस्मर्यते इति काकुः। यावत् स्वशरीरस्थितिजीवितप्रदः कथं विस्मर्यते इति भावः। (श्रीनिवासाचार्य). त्वया अहं संरक्षितः—त्वं मे देव इति भावः। (श्रीनिवासाचार्य). ननु हे...The भाग्य itself was really due to Cārudatta's help. भवद्व्यतिरिक्तस्य चेत्प्रवहणमारूढः स्यां क्व मे भाग्यं स्यात् तस्माद्भाग्यमपि त्वामेव प्रतीक्ष्य फलदमिति भावः। (श्रीनिवासाचार्य). VII. 7. 1—महती रक्षा न वर्तते—a proper watch is not initiated. श्रीनिवासाचार्य takes रक्षा to mean 'protection', 'safety' and explains as follows—महती चिरस्थायिनी रक्षा न वर्तते न संभवति, राज्ञः प्रत्यवस्थाने कस्य शक्तिरिति भावः।

(8) CONSTRUE: मनुजपतेः एवं महत् व्यलीकं कृत्वा अस्मिन् (प्रदेशे) क्षणम् अपि हि स्थातुं न प्रशस्तम्; (हे) मैत्रेय, निगडं पुराणकूपे क्षिप, इह क्षितिपतयः चारदृष्ट्या पश्येयुः। (प्रहर्षिणी)

Cārudatta is taking precautions for his own safety and asks Maitreya to throw the निगड into the disused well. Kings are called चारचक्षुs, चारैः पश्यन्ति राजानः.

(9) CONSTRUE : तां कान्ताम् अद्य अपश्यतः (मम) वामं लोचनं स्फुरति, अकारणपरित्रस्तं मम हृदयं व्यथते ।

अनिमित्तदर्शनमकारणदुःखं चानिष्टं सूचयत इति भावः । (श्रीनिवासाचार्य). VII.9.1– न आभ्युदायिकम् । (अभ्युदयः प्रयोजनम् अस्य). The sight of a श्रमणक with his shaved uncovered head was regarded as inauspicious.

This is the shortest Act in this play and seems to have been raised to the dignity of an Act, simply to make up the number ten, which number of Acts a Prakaraṇa is required to have.

ACT VIII

[Śakāra with Viṭa and Ceṭa, is waiting in the Puṣpakaraṇḍaka garden for his car to take him back to his residence. He sees Saṁvāhaka (recently turned Bhikṣu) enter the garden, insults him and kicks him away. After a long time, Sthāvaraka Ceṭa comes with the car and Viṭa is surprised to find Vasantasenā seated therein. On learning that she had occupied Śakāra's car through mistake, he promises protection to her and tries to persuade Śakāra to go back on foot, telling him that the car contained a demoness. His attempts however prove futile, and Vasantasenā is discovered. Śakāra tries to make love to her but is unceremoniously kicked by her. Śakāra then asks Viṭa and Ceṭa to kill Vasantasenā. They refuse and Śakāra manages to send them away under some pretext for a while, when he strangles her. When Ceṭa and Viṭa come back, Śakāra requests them not to betray him. Viṭa leaves him in disgust, determined to join Śarvilaka's revolutionary party. Śakāra asks Ceṭa to go back to his house and wait there for him, and makes a hasty exit himself.

Just afterwards Saṁvāhaka returns to the garden and succeeds in reviving Vasantasenā and they both depart for the convent nearby].

(1) CONSTRUE : निजोदरं संयच्छत, ध्यानपटहेन नित्यं जागृत, विषमाः इन्द्रियचौराः चिरसंचितं धर्मं हरन्ति ।

ध्यानम् एव पटहः तेन, इन्द्रियाणि एव चौराः. An ascetic's first duty is naturally to control his belly and the sense-organs, for one who has gone under their control can never hope to secure salvation.

(2) CONSTRUE : येन पञ्चजनाः मारिताः, स्त्रियं मारयित्वा ग्रामः रक्षितः, —कः अबलः चण्डालः मारितः—सः नरः अवश्यम् अपि स्वर्गं गाहते ।

Saṁvāhaka has caught the ascetic-jargon all right. Such an enigmatical way of describing highly philosophical truths is quite common in Sanskrit (and also Indian vernacular) literature. पञ्चजनाः—the five sense-organs, स्त्रियम्-अविद्याम्, ग्रामः—the body. चण्डालः-अहंकारः. The prima facie sense of the passage is:—

A person secures heaven, when he kills five persons, a woman etc. Now the Śāstra condemns all हिंसा and to kill a woman is the most heinous crime ; so, how can such a murderer ever hope to secure heaven ? The contradiction is to be removed by taking पञ्चजनs to mean 'the five sense-organs', and स्त्री to refer to अविद्या etc. The meaning then would be:—A person who has controlled his sense-organs, got rid of Avidyā, preserved his body from contact with अधर्म, and in consequence rendered अहंकार impotent, secures salvation. अबलः चण्डालः-अहंकार is really सबल, but is made अबल if the sense-organs are controlled etc. (There is no glory in killing an अबल person, so अबलः चण्डालः should be explained as. 'The powerful अहंकार, being rendered अबल, is killed easily enough.') The reading अबलः स चण्डालः is simpler. The word पञ्चजनाः is used in the Ṛgveda to mean 'the five tribes,' निषादपञ्चमाः चत्वारो वर्णाः, or देवाः पितरो गन्धर्वा असुरा रक्षांसि च. स्वर्गम् is obviously used here in the sense of मोक्ष; 'यन्न दुःखेन संभिन्नं न च ग्रस्तमनन्तरम् । अभिलाषोपनीतं यत्तत् सुखं स्वःपदास्पदम् ॥ " इति निर्वचनादिह नित्यसुखार्थः स्वर्गशब्दः ॥ (श्रीनिवासाचार्य).

(3) चित्तं न मुण्डितम्, who continues to harbour evil or irreligious thoughts, असंस्कृतचित्तस्याकिंचित्करो बहिस्संन्यासपरिकरः । सत्यां तु चित्तशुद्धौ किमन्येनेति भावः । (श्रीनिवासाचार्य). VIII. 3. 10—गृहीतं कषायोदकं (water made कषाय or reddish) येन तत्. राष्ट्रियश्यालक—here राष्ट्रिय must be taken in the sense of 'the king,' for Śakāra was the राजश्यालक. It is possible to explain the expression as राष्ट्रियश्चासौ श्यालकश्च, where राष्ट्रिय would mean 'a Police Officer of high rank,' but Śakāra does not appear to have held such a position from the play itself. VIII. 3. 17—एकेन..., it appears that some Bhikṣu had happened to insult Śakāra some time, and as a consequence thereof, Śakāra had declared war on all Bhikṣus without distinction, and used to drive them away, as one drives along a bull by holding him with the nose-string. नासिकां विद्ध्वा..., this is to be understood literally. Śakāra had actually inflicted the नासिकावेध on the Bhikṣus, which explains the सभयम् in the stage-direction in VIII. 3. 13. See also VIII. 45. 11. VIII. 3. 22—आपानकम् (आपिबन्ति अस्मिन् इति आपानम्) a drinking booth. It appears that the wine-drinkers used the red radish as a sort of condiment, after breaking down its top (मूलकस्य हि पत्रमयमग्रभागमपनीय काण्डमात्रमुपदंशीक्रियते । श्रीनिवासाचार्य). VIII. 3. 24—निर्वेदेन धूतं काषायं (कषायेन रक्तं) येन तम्. VIII. 3. 25—इदं...Viṭa tries (unsuccessfully) to divert Śakāra's attention to the beauty of the उद्यान.

(4) CONSTRUE : अशरणशरणप्रमोदभूतैः वनतरुभिः क्रियमाणचारुकर्म, दुरात्मनां हृदयम् इव अगुप्तम्, नवं राज्यम् इव अनिर्जितोपभोग्यम् (इदं उद्यानम्) । (पुष्पिताग्रा)

अशरणानां (न विद्यते शरणं abode येषां तेषां) शरणभूतैः प्रमोदभूतैः (or शरणप्रमोदार्थं भूतैः), क्रियमाणं चारु कर्म यस्मिन् तत्, अगुप्तम्—easily accessible (referring to उद्यान), uncontrolled (referring to दुरात्मनां हृदयम्, तद्धि परहिंसादिभिः प्रथममेव प्रकटीभवति—श्रीनिवासाचार्य), अनिर्जितम् अत एव उपभोग्यम् (यथा ह्यचिरसंपादितं राज्यं क्रमादनुरञ्जनप्रतीकाराभ्यां वशीकार्यमनात्मसात्कृतं भुज्यते, तथा साधारण्यान्न कस्यचित् स्वमिदं सर्वस्य च स्वैरभोग्यमित्यर्थः । श्रीनिवासाचार्य) and so Śakāra has no right to prohibit the entry of the Bhikṣu in the garden. Viṭa tries to impress on Śakāra the virtue of obliging others by referring to the case of the forest-trees and winds up by saying that the garden was free of access for all. A newly conquered kingdom must be governed with great tact; the king must allow a lot of latitude to his subjects at the start, lest they might be displeased (cf. सदयं बुभुजे महाभुजः सहसोद्वेगमियं व्रजेदिति । अचिरोपनतां स मेदिनीं नवपाणिग्रहणां वधूमिव ॥ Raghu VIII). VIII. 4. 1—उपासक—a worshipper (of Buddha, as the शाक्यभिक्षु uses the expression. It is usual for ascetics to address the ordinary people in some such manner). VIII.4.6—किमहं नापितः—Śakāra (deliberately) takes उपासक to mean ' a server ' (by shaving others). VIII. 4. 11-धन्यः—धनमर्हतीति धन्यः, one who cares for money, a चार्वाक (चारु वाकः यस्य सः) or materialist, with the motto, ...ऋणं कृत्वा घृतं पिबेत् । भस्मीभूतस्य देहस्य पुनरागमनं कुतः ।, पुण्यः—what gives पुण्य, a tank (कोष्ठकम् इष्टकानिर्मितं निपानम्) which by giving जलदान obliges creatures (or granary which holds plenty of corn). कुम्भकार is also पुण्य, because he manufactures vessels useful for sacrificial purposes. Śakāra deliberately perverts the meanings of these words. VIII. 4. 21—...यत्र...पिबन्ति, the Śakārism involved being that on learning that the garden was a gift to Śakāra, one expects a further statement that it was a special preserve for the aristocratic people only, in place of which the statement is made ' that dogs and jackals drink water therein ' ! Apparently Śakāra becomes aware of the absurdity and adds that he considers the waters to be so sacred that even he does not bathe in them. It was a monstrous thing on the part of the Bhikṣu therefore to wash his dirty garments in that पुष्करिणी (Śakāra is undoubtedly right here, for these Bhikṣus, ascetics etc. are generally extremely filthy and dirty). VIII. 4. 22—[illegible], a very accurate description of the dirty garments. एकप्रहारिकः—एकः प्रहारः अस्ति अस्य one who requires only one stroke for being killed. एकप्रहारिकं करोमि therefore means 'I shall kill you quickly with one blow,' your offence has been so great. VIII.4. 24—यथा...,Viṭa makes another attempt to divert Śakāra's mind to something else.

(5) CONSTRUE : अस्य ललाटच्छविः केशविरहात् अद्यापि तथा एव गौरी, कालस्य अल्पतया च स्कन्धे चीवरकृतः किणः न जातः, कषायवस्त्ररचना च न अभ्यस्ता, वस्त्रान्तं च दूरं निगूढान्तरं पटोच्छ्रयात् प्रशिथिलं (सत्) स्कन्धे न संतिष्ठते । (शार्दूलविक्रीडितम्)

If the Bhikṣu had been one of long standing, the ललाटच्छवि would have been dark and soiled, owing to the sun's heat etc., the चीवर would have made a scar on the shoulders (the ascetics have a peculiar way of dressing themselves; the two ends of the one garment worn by them are knotted together on the shoulder, where naturally a scar would be formed by the knot owing to constant friction), and the garment itself would not have been loosely and slovenly worn (सति तु परिचये स्वप्रमाणानुगुणं संक्षिप्तं धार्यंत बद्धसंस्कारतया न शिथिलं न वा स्कन्धात् परिभ्रष्टं स्यादिति भावः। श्रीनिवासाचार्य). Viṭa's guess is quite correct, for only a fortnight or so could have elapsed since Saṁvāhaka took to renunciation. VIII. 5. 4—जातमात्र एव, this is a good instance of 'giving a dog a bad name and beating it.' VIII. 5. 9—केन सार्धम्—Viṭa asks this, because there was there only he who could be so consulted and he had already given his opinion (मुच्यताम्, गच्छतु, VIII. 5. 6). VIII. 5. 15—भट्टारक..., Śakāra addresses his heart in a very affectionate grave manner (This scene also is very effective on the stage. Incidentally it shows that Śakāra is far from being a fool). VIII. 5. 28—मूर्खता-पानीयात् पङ्कस्य पङ्काद्वा पानीयस्य दुरुद्धरत्वं सर्वविदितमपि नास्य विदितमिति विलक्षणमिदं वैधेयत्वमिति भावः। (श्रीनिवासाचार्य).

(6) CONSTRUE : इयं वसुंधरा विपर्यस्तमनश्चेष्टैः शिलाशकलवर्ष्मभिः मांसवृक्षैः मूर्खैः भाराक्रान्ता ।

विपर्यस्ते मनः चेष्टा च (or, विपर्यस्ता मनश्चेष्टा) येषां तैः, शिलायाः शकलानि इव वर्ष्माणि (bodies) येषां तैः, मांसस्य वृक्षाः इव तैः, persons like Śakāra, acting perversely are no better than stones and trees ! VII.6.1—नाट्येन..., चेष्टया आक्रोशति निन्दति न तु वाचा ताडनभयादिति भावः। (श्रीनिवासाचार्य).

(7) CONSTRUE : फलपुष्पशोभिताः कठोरनिष्पन्दलतोपवेष्टिताः नृपाज्ञया रक्षिजनेन पालिताः अमी हि वृक्षाः सदाराः नराः इव निर्वृतिं यान्ति । (वंशस्थम्)

फलैः पुष्पैः च शोभिताः, कठोराभिः निष्पन्दाभिः (or, कठोरं च निष्पन्दं यथा तथा) लताभिः उपवेष्टिताः (प्रौढाङ्गनास्वयंग्रहोऽनेन व्यज्यते--श्रीनिवासाचार्य).

(8) बहुभिः कुसुमैः विशेषेण चित्रिता, द्रुमाणां शिखरलताभ्यः (or, लतासु) अवलम्बमानाः. VIII. 8. 7--दुर्जनवचनमिव..., हीनोपमा हि स्वाभाविकी नीचानाम् । (श्रीनिवासाचार्य).

(9) CONSTRUE : कापुरुषाणां स्त्रीभिः विमानितानां मदनः विवर्धते; सत्पुरुषस्य (स्त्रीभिः विमानितस्य) तु सः एव (मदनः) मृदुः भवति, न एव वा भवति । (आर्या)

कुत्सितः पुरुषः कापुरुषः; a सत्पुरुष knows full well that only mutual love can lead to happiness and so he no longer pursues a woman who does not love him; a कापुरुष on the other hand pursues such a woman with greater zest.

(10) कुपितेन वानरेण सदृक्षः--हृपितलोमा पिङ्गश्च कुपितवानरः सूर्योऽपि विक्षिप्तरश्मिस्सुवर्णवर्णश्चेति कुपितवानरसादृश्यम् । (श्रीनिवासाचार्य). संतप्ता--(heated up, with भूमि ; distressed, with गान्धारी). हतं पुत्राणां शतं यस्याः सा. Śakāra, for once, is right here in his reference.

(11) CONSTRUE : गोकुलं प्रतिमुक्तशष्पकवलं छायासु निद्रायते; तृष्णार्तैः वनमृगैः च उष्णं सारसं पयः निपीयते, संतापात् अतिशङ्कितैः नरैः नगरीमार्गः न सेव्यते, प्रवहणं च तप्तां भूमिम् अपास्य क्वचित् संस्थितं मन्ये । (शार्दूलविक्रीडितम्)

प्रतिमुक्ताः शष्पस्य कवलाः येन तत्; the heat was so great that all activity had come to a stand-still and everybody was thinking of resting himself (Apparently Viṭa could see from the garden itself that the road to the city was quite deserted). Viṭa thinks that Śakāra's car-driver must have halted on the way, on account of the heat.

(12) CONSTRUE : (हे) भाव, सूर्यस्य पादः मम शिरसि निलीनः, शकुनिखगविहंगाः वृक्षशाखासु लीनाः, नरपुरुषमनुष्याः उष्णदीर्घं श्वसन्तः गृहशरणनिषण्णाः आतपं निर्वहन्ति । (मालिनी)

Śakāra means to say that while all others, including even the birds, are able to rest in the shade, he alone is required to be in the sun's heat to find out if the car is come. शकुनि...,नर...,and गृह...are पुनरुक्तानि (गृह...,may also be explained as गृहम् एव शरणं तत्र निषण्णाः). VIII. 12. 7--गन्धर्वः, said sarcastically, meaning 'You know nothing of music'.

(13) वचा is 'वेखण्ड' in Marathi, गन्धयुक्तिः—Śakāra is obviously of opinion that one can be a गन्धर्व by making use of गन्धयुक्त ingredients !

(14) Śakāra's another remedy for mastery in music is eating कोकिलमांस ! An eater of कोकिल्मांस ought to get the कोकिलस्वर as well,—this is Śakāra's belief ! दत्तं मरीचचूर्णं यस्मिन्. VIII. 14 22—घुरघुरायमाण–घुरघुरायते, denom. from घुरघुर (formed like खटखटायते). VIII. 14. 32—सहासम्, Ceṭa had controlled himself so far during his cross-examination, but on being asked त्वमभ्यागतः, he bursts into a laugh, for if he had not come there, he could not be standing before Sakāra and answering his questions ! VIII. 14. 35—एतेन प्राकारखण्डेण, this is apparently a punishment for the late arrival of Ceṭa. VIII. 14. 43—सर्वमुपपन्नं..., Ceṭa means to say that the arrangement proposed by Sakāra was an admirable one, but with one flaw in it viz., that he himself would be no more and that surely concerned him most. VIII. 14. 48—विभज्यस्व रे प्रवहण... a delightful natural touch. Ceṭa in a spirit of desperation, addresses the car thus,and repeats अन्यत्प्रवहणं भवतु in a spirit of mockery. VIII. 14. 51–छिन्नौ वृषभौ; मृता रज्जवः, Sakārism for छिन्ना रज्जवः, मृतौ वृषभौ. VIII. 14. 56—प्रेक्ष्यसे–if the reading is प्रेक्षसे, it would mean, 'you should see.' VIII. 14. 61—पितृसंबन्धि...(in Marathi, this would be very expressively rendered as, 'तुझ्या बापाची गाडी कीं नाहीं...'). VIII. 14. 65—तवैष आचारः—This shows that Śakāra is a very clever man. He says that Viṭa surely ought not to have taken him at his word; he had no business to forget his own status. VIII. 14. 74—75—मृतोऽसि, Śakārism for मृतोऽस्मि, यदि राक्षसी...मुषितौ, अथ चौरः ...खादितौ—this is विपरीतोक्ति (मुषितौ and खादितौ ought to change places). VIII. 14. 77—मध्याह्नार्कस्य (मध्यम् अह्नः मध्याह्नः) तापेन च्छिन्ना दृष्टिः यस्य. VIII. 14. 78—जीवसि, you are alive and have not been eaten up by the राक्षसी !

(15) CONSTRUE : वर्षताडिताक्षाः वृषभाः पथि इव अवनतशिरसः शीघ्रं प्रयाम, हि सदसि गौरवप्रियस्य मम चक्षुः कुलजनदर्शनकातरम् । (पुष्पिताग्रा)

वर्षेण ताडितानि अक्षीणि येषां ते, अवनतानि शिरांसि येषां ते. सदस्—Assembly of gentlemen. VIII. 15. 12—शृगाला उड्डीयन्ते, वायसा व्रजन्ति—विपरीतोक्ति, or this suggests evil omens, similarly अक्षिभ्यां भक्ष्यते, दन्तैः प्रेक्ष्यते is also विपरीतोक्ति.

(16) शरदि चन्द्रः तत्सदृशम्. हंस and वायस respectively correspond to चारुदत्त and शकार. गुणतो रूपतः स्थानतश्च विशेषविशुद्धं चारुदत्तं विहाय सर्वथा विपर्यासगतं मूर्खं कथमुपस्थितेत्यर्थः । (श्रीनिवासाचार्य).

(17) Viṭa says that Vasantasenā apparently changed her mind about Śakāra and was now prepared to meet him for the sake of money, under pressure from her mother. Seeing that Vasantasenā denied that allegation, he thinks that Vasantasenā's arrival there could then be attributed to the inherent cringing nature of a courtesan. अशौण्डीर्यं स्वभावः यस्य तेन, वेशभाव–वेश्यात्व or residence in a courtesan's quarter. VIII. 17. 7—यदि..., the usual विपरीतोक्ति is there; the passage also shows that Śakāra is a cunning fellow. VIII. 17. 16—एवं भवतु—This shows that Vasantasenā was not recognised by Śakāra when he looked into the car. He of course could make out that it was some woman (all talk about राक्षसी and चौर was mere tomfoolery on his part). But owing to Vasantasenā's misfortune, Śakāra immediately afterwards changes his mind and decides to go back by car. VIII. 17. 18—एष..., this shows Śakāra's vanity. VIII. 17. 19—दुष्करं विष..., it is impossible to change the nature of a wicked man. Cf. दुर्जनः सुजनीकर्तुं यत्नेनापि न शक्यते । संस्कारेणापि लशुनं कः सुगन्धीकरिष्यति ॥ VIII. 18. 1- मातः, अम्बिके इति भोग्याया मातृवदामन्त्रणं मौर्ख्यात् । (श्रीनिवासाचार्य).

(18) दशनखे may by taken as vocative singular also.

(19) अम्बिकामातृका..., पुनरुक्ति. शृगालेन मृताङ्गम्—हतोपम, as Vasantasenā is compared to a शृगाल (not even a शृगाली)! VIII. 19. 14—दरिद्र..., Śakāra has now become very angry, when he finds that Vasantasenā considers him to be quite inferior to Cārudatta, and so in a vulgar way says मदीयौ... VIII. 19. 18—यद्भवतु..., Vasantasenā also, intoxicated with her love for Cārudatta is equally determined not to yield an inch regardless of consequences.

(20) दश नखा एव उत्पलमण्डलं ययोः ताभ्याम्, चाटुशतेन ताडने लम्पटाभ्याम्. Śakāra means to say that he would have very much liked to use his hands to pat Vasantasenā in amorous sports, but that being now impossible, he would use them to drag her down from his car. वालिदयिता—तारा, Jaṭāyu had nothing to do with her; so this is हतोपम, similarly nails cannot be compared to उत्पलमण्डल; ते is unnecessarily repeated.

(21) CONSTRUE : गुणसमन्विताः एताः स्त्रियः मूर्धजेषु अग्राह्याः, उपवनोद्भवाः लताः पल्लवच्छेदं न अर्हन्ति ।

(22) लम्बया दशया विशालम्, that is, very long and costly. चुट्ट चुट्ट..., इति खादनरसास्वादानुकरणम् । (श्रीनिवासाचार्य). VIII. 22. 9—अकार्यस्य

गन्धः, no smell (that is, trace) even of an अकार्य. Śakāra puns upon गन्ध and says there is no अकार्यगन्ध, as they had not to deal with any राक्षसी (who would be stinking all over). VIII.22.12—कर्णौ पिधाय—for, even to hear such a thing would be a sinful act.

(23) CONSTRUE : बालां स्त्रियं च नगरस्य विभूषणं च वेश्याम् अवेशसदृशप्रणयोपचाराम् अनागसम् एनां यदि अहं घातयामि, केन उडुपेन परलोकनदीं तरिष्ये (वसन्ततिलका)

बालां स्त्रियं etc. all these are significant expressions, showing the enormity of the crime Śakāra was thinking of perpetrating. बालवधः, स्त्रीवधः, नगरस्यैव दुःखापादनम्, वेश्यामात्रशरणस्य ममैव स्वाश्रयोन्मूलनम्, प्रणयिद्रोहः, निरपराधहिंसा चेत्येकैकमेवाप्यत्र पर्याप्तं पातयितुम्। किं पुनस्समुदितमिति भावः। (श्रीनिवासाचार्य). अवेशसदृशः प्रणयस्य उपचारः यस्याः ताम्, who was loving like a कुलाङ्गना. Viṭa means to say that he would be liable to being thrown into a terrible hell, and would not be allowed to enter heaven (all souls have to pass the वैतरणी नदी before they go to the other worlds; only meritorious people can cross it). VIII. 23. 2—उडुपं—a boat. Śakāra treats the reference to the परलोकनदी as a huge joke and says that he would be prepared to lend a boat to Viṭa, so that he might cross that river !

(24) A very common idea in Sanskrit literature; cf. द्यौर्भूमिरापो हृदयं चन्द्रार्काग्नियमानिलाः। रात्रिः संध्ये च धर्मश्च वृत्तज्ञाः सर्वदेहिनाम्। Manusmṛti. सुकृतं च दुष्कृतं च तयोः साक्षिभूता. VIII. 24. 1—तेन हि, Śakāra has an easy way to get rid of the difficulty pointed out by Viṭa ; he suggests that Viṭa might kill Vasantasenā, screening himself with a पटान्त! VIII. 24. 22—इयं मयानार्येणार्या..., Ceṭa means to say that he has already committed one crime in bringing Vasantasenā there (may be, unconsciously) and he does not want to add to his sins. VIII. 24. 25—प्रभवति..., a beautiful sentiment. शीलतन्त्रोऽहं न जीविकातन्त्र इत्यर्थः। (श्रीनिवासाचार्य). चारित्र is superior to every thing in this world and must not be bartered for any consideration whatsoever. VIII. 24. 34—यादृश..., the ideas about the परिणाम of सुकृत and दुष्कृत, of the illiterate Ceṭa are very naturally portrayed. They are philosophically crude, but sufficient for the uneducated people to keep straight.

(25) Ceṭa means to say that the very fact that he is born a गर्भदास shows that he has already a lot of पाप to his credit. Surely

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he is not such a fool as to add to that store by committing any more crimes.

(26) CONSTRUE : परिभूतदशः दारिद्रः प्रेष्यः अपि एषः नाम परत्र फलम् इच्छति, अस्य भर्ता न (परत्र फलम् इच्छति); तस्मात् ये असदृशं वर्धयन्ति सदृशं त्यजन्ति (ते) अमी कथम् इव अद्य नाशं न यान्ति । (वसन्ततिलका)

Viṭa is contrasting the behaviour of Ceṭa with that of Śakāra. Ceṭa, a mere servant, born poor and working in strained circumstances, thinks of the परलोकफल and desists from evil deeds ; Śakāra born in prosperous circumstances, really should not even think of evil deeds and should try to secure greater पुण्य, but he positively is setting his face against all पुण्य. One could have excused many an evil deed on the part of Ceṭa, but there can be no excuse for Śakāra. Śakāra's fall is far greater and his wanton behaviour ought to be subjected to a well-merited chastisement.

(27) CONSTRUE : कृतान्तः रन्ध्रानुसारी विषमः यत् अस्य दास्यं तव च ईश्वरत्वम्, यत् अयं त्वदीयां श्रियं न भुङ्क्ते, यत् भवान् एतदाज्ञां न करोति । (उपजातिः)

विधि is विषम, because he favours the strong though unworthy and bullies the poor though worthy. Really, Śakāra deserved to be a servant receiving his orders from Ceṭa, if their intrinsic worth is taken into consideration. Both Śakāra and Ceṭa have their रन्ध्रs or weak points and so they can be worked upon by विधि, but then विधि acts in a whimsical manner and does not give each of them his due.

(28) You oblige others in order that they might help you in case of need, but here was Viṭa fed and feasted so long, turning ungrateful and acting as an enemy. VIII. 28. 7—शिरश्चालनसंज्ञा —It appears that Viṭa gave a sign to Vasantasenā not to be afraid, which was noticed by the cunning Śakāra. Mr. Kale takes it to mean 'a sign given by shaking off Śakāra's (or Viṭa's) head, showing that Viṭa would not allow any violence on the part of Śakāra.' This is too clumsy and quite unnecessary. VIII. 28. 9—मल्लक--पत्रपुट ('द्रोण' in Marathi), a wine-cup; at any rate it must be something very small, to allow a Śakārism in the use of वृहत्तरैः मल्लकप्रमाणैः (समुद्रप्रमाणैरिति वक्तव्ये मोहाद्विपर्यस्तमुपन्यस्तम् । श्रीनिवासाचार्यः).

(29) भवन्ति..., even in the most noble families are born rascals and blackguards.

(30) CONSTRUE : वसन्तसेना हि शौण्डीर्यभावात् अस्मत्समक्षं मूर्खं न भजेत, तस्मात् एषः (अहम्) अस्याः विविक्तं करोमि, कामः हि विविक्तविश्रम्भरसः। (उपजातिः)

विविक्तः (or विविक्ते) विश्रम्भः तेन रसः यस्मिन् सः. Viṭa thinks that Vasantasenā may perhaps change her mind and accept Śakāra's suit, but she would be ashamed to do so in his presence. VIII. 30. 7—न्यासेन (also नाशेन), so that Śakāra agrees to Viṭa's suggestion, understanding णाशेण in his own way. VIII. 30. 15—अथवा...note how Śakāra is very cunning and more than a match for Viṭa. कपटेन चरतीति (or जयतीति) कापटिकः, कपटयुक्तः कापटिकः is पुनरुक्त or कपटेषु कापटिकः (extremely cunning).

(31) सवेष्टनेन शीर्षेण, to bow down with the head with the turban on, implies great respect. शेवअं is taken by श्रीनिवासाचार्य to mean ते वयम्. काष्ठमयाः—made of wood; have we no feelings that you should slight us in this manner ? (कष्टमयाः would mean 'full of misery'). VIII. 31. 3—अवनतं मुखं यस्याः सा, for Vasantasenā does not like even to see Śakāra's face.

(32) CONSTRUE : (हे) खलचरित, निकृष्ट, जातदोषः (त्वं) मां धनेन कथम् इह परिलोभसे, सुचरितचरितं विशुद्धदेहं कमलं मधुपाः न हि परित्यजन्ति। (पुष्पिताग्रा)

Vasantasenā means to say that it was futile on the part of Śakāra to tempt her with money. How could he ever think that she would leave the virtuous noble Cārudatta to turn to him, a base wicked fellow ? जन्मविशुद्धगुणं सुजनं चारुदत्तं विहाय का रामाभिज्ञा द्रव्यलोभेनाधमं भजेत इति भावः। (श्रीनिवासाचार्य). सुचरितं चरितं यस्य सः तम् (refers to चारुदत्त), while Śakāra is खलचरितः विशुद्धदेह is contrasted with निकृष्ट. जाताः दोषाः यस्य सः or जातापराधः. परिलोभसे used in a causal sense. मधुपाः—bees, also appreciative persons, रसविदः

(33) शोभा पणस्त्रीणां—for, a courtesan who loves a poor but worthy person, cannot be charged with having sold her love for money. धनं परित्यज्य गुणग्रहणं प्रीतिकीर्त्योः कारणमिति भावः। (श्रीनिवासाचार्य). VIII. 33. 2—सहकार...; Cārudatta corresponds to the सहकार tree (which produces excellent fruit) and Sakāra to the पलाश (which

at best can put on flowers). Vasantasenā cannot therefore possibly prefer Śakāra. VIII. 33. 6—पुनः किंशुकोऽपि न कृतः—This is a good illustration of Śakāra's fault-finding nature or tendency to wrangle at all costs. And there too he blunders as usual. His grievance now is that he is referred to as पलाश (he apparently has no objection to Cārudatta being referred to as सहकार) by Vasantasenā who could have at least called him किंशुक. Now, पलाश and किंशुक are one and the same, a fact of which Śakāra seems to be ignorant! Some suggest that पलाश should be taken to mean the शमीवृक्ष (or, even a राक्षस), so that the किंशुक which puts forth attractive flowers could be really superior to the पलाश and Śakāra's speech made to give some sense. (But all this trouble is hardly necessary in the case of the speeches of Śakāra). VIII. 33. 8—हृदयगत एव...Vasantasenā means to say that it was no wonder that she should be remembering Cārudatta. How could she, even if she would, forget Cārudatta who is enshrined in her heart? VIII. 33. 11—अद्यापि...,Śakāra gives a savage reply:—If Cārudatta was her हृदयगत, so much the better for him; for he could now kill two birds with one stone. By killing Vasantasenā, he would also kill Cārudatta. (It is also hinted that this very killing of Vasantasenā would be the cause of Cārudatta's death, त्वयि मारितायां हृदयगतोऽपि मारितो भवतीत्यर्थः। त्वन्मारणदोषारोपेण चारुदत्तं राज्ञा नाशयिष्यामीति भावः। (श्रीनिवासाचार्य).

(34) This verse is on a par with I. 47, mentioning some well-known names in mythology, mixed up in the Śakārian way, without rhyme or reason. शक्र and महेन्द्र (who was not the son of वालि; अङ्गद was वालिपुत्र) are one and the same. कालनेमि was not a रम्भापुत्र (the apsaras Rambhā is not known to have any son). He was an asura, grandson of Pralhāda, killed by Viṣṇu and later re-born as Kaṁsa killed by Kṛṣṇa. In the Rāmāyaṇa, there is one Kālanemi, Rāvaṇa's uncle who was killed by Hanūmat. सुबन्धु—referred to in the Bṛhatkathā, but not sufficiently well-known. रुद्रो राजा—This रुद्र must be some historical king. He may be King Rudradāman. of the Ksatrapa dynasty (about 150 A.D.). द्रोणपुत्र—Aśvatthāman. चाणक्य—see notes on I. 33. धुन्धुमार—(the killer of the demon Dhundhu) king of Ayodhyā, Kuvalayāśva by name. त्रिशङ्कु—The father of king Hariścandra. He wanted to go to heaven in his human form, which his preceptor Vasiṣṭha

declared to be an impossibility. Triśaṅku then approached Viśvāmitra who by his power of penance sent him to heaven, but the gods would not have him there and Indra hurled him down. But Viśvāmitra prevented his falling down to the earth, made him stay hanging down in the अन्तराल, and began to create a new universe. (A compromise was then arrived at and Triśaṅku remained as a star in the अन्तराल and Viśvāmitra ceased his anti-Brahmadeva activities).

(35) सीता lived in the द्वापर age, besides भारतयुग is not recognised as a युग (one can talk of भारतवर्ष). VIII. 35. 9—न संपूर्णाः मनोरथाः यस्य सः (पर्याप्तानुभवालाभादिति भावः। श्रीनिवासाचार्य). VIII. 35. 10.—अथवा..., Vasantasenā does not scream, for that would have meant that she was afraid of death. नम आर्यचारुदत्ताय—It is usual to remember the object most dear and sacred to oneself at the time of death (the importance of the dying thoughts is emphasised in all great religions. Cf. अन्तकाले च मामेव स्मरन्मुक्त्वा कलेवरम्। यः प्रयाति स मद्भावं याति नास्त्यत्र संशयः॥ यं यं वापि स्मरन्भावं त्यजत्यन्ते कलेवरम्। तं तमेवैति कौन्तेय सदा तद्भावभावितः॥ VIII). पुण्यशीलोऽन्तकाले स्मृतो देहान्तरेऽपि संगतः स्यादिति भावः। (श्रीनिवासाचार्य).

(36) CONSTRUE : दीपकगण्डिकाम्, अविनयस्य आवासभूतां, खलाम्, अगतस्य तस्य (चारुदत्तस्य) किल रमणे रक्ताम् कालागताम् आगताम् एताम् (अहं मारितवान्); बाह्वोः निजकं शूरत्वं किम् एषः (अहं) समुदाहरामि, यथा भारते सीता (तथा) निःश्वासा अपि अम्बा सुमृता म्रियते। (शार्दूलविक्रीडितम्)

किलागतस्य might be separated as किल + आगतस्य (in which case, Śakāra guesses that Cārudatta must have also gone to the garden). कालागताम्--Vasantasenā came to (meet Cārudatta, but instead met) काल. निजकं बाह्वोः is equal to निजबाह्वोः. अम्बा lit. mother, 'a poor, helpless woman.' निःश्वासा सुमृता म्रियते· involves Śakārian tautology and absurdity. Śakāra as though distinguishes between मृता (or दुर्मृता) and सुमृता (सुमृता is just more emphatic), and निःश्वासमरण and सश्वासमरण! The meaning seems to be simply—'I have taken out the last breath out of her body and she is now well and truly dead.' अपि is निरर्थक, or used for the sake of emphasis.

(37) CONSTRUE : इच्छन्तं मां न इच्छति इति रोषेण गणिका मया मारिता, शून्ये पुष्पकरण्डके सहसा उद्भासिता इति पाशेन (मारिता), यः असौ ईदृशं पुत्रस्य शूरत्वं व्यवसितं न पश्यति, सेवावञ्चितः (सः) मम भ्राता पिता, द्रौपदी इव सा माता।

शून्ये...might also be शून्यं पुष्पकरण्डकम्; पाशेन may be taken with उत्त्रासिता also. सेवावञ्चितः—defrauded of a great pleasure-giving opportunity (सेवा). Śakāra means to say that his parents and his brother ought to have been present to see his heroic deed with their own eyes. What inconceivable pleasure could have been secured by them in seeing Śakāra acting so bravely! Truly they have missed the fun of their life! मातेव सा द्रौपदी is Śakārian for द्रौपदी इव सा माता (of course, there is no साधर्म्य between Draupadī and Śakāra's mother). VIII. 37. 13—स्त्री..., this incident referred to here casually, becomes the turning point in Cārudatta's trial in the next Act. VIII. 37. 14—तवापि पापिनः..., to kill a woman is the greatest sin; even he who sees स्त्रीवध incurs sin after the maxim of कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं etc. The suggestion is that a sinful person, even while dying, causes a lot of misery to others. VIII. 37. 32—अत्याकुलम्—may be taken as a substantive also. VIII. 37. 43—अविचारितं...The good-hearted Ceṭa considers himself responsible for the tragedy, for if Vasantasenā had not been somehow brought by him there, she could not have been killed.

(38) CONSTRUE: दाक्षिण्योदकवाहिनी विगलिता, रतिः स्वदेशं याता, हा हा (हे) अलंकृतभूषणे सुवदने क्रीडारसोद्भासिनि, हा सौजन्यनदि प्रहासपुलिने हा मादृशाम् आश्रये! हा हा सौभाग्यपण्याकरः मन्मथस्य विपणिः नश्यति। (शार्दूलविक्रीडितम्)

A beautiful verse. It would be seen that the same Viṭa describes Cārudatta in Act I (verse 48) before in an equally poetic manner. The poet thus gives us an impartial description of both the hero and the heroine, by the same person. दाक्षिण्यम् एव उदकम्, उदकवाहिनी a river. The स्वदेश of रति (Madana's wife) would be स्वर्गलोक (or रतिः प्रीतिः यूनामिति शेषः। स्वदेशम् उत्पत्तिस्थानं गता विषयाभावादिति भावः। श्रीनिवासाचार्य). अलंकृतानि भूषणानि यया; in the case of other women, the ornaments show the body to advantage; Vasantasenā on the other hand, herself makes the ornaments more beautiful. Cf. आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः। Vikram II, इयमवयवैः पाण्डुक्षामैरलंकृतमण्डना। Malati. क्रीडायां रसेन उद्भासते इति, प्रहासः पुलिनं यस्याः, सौजन्यस्य नदी. सौभाग्यम् एव पण्यं तस्य आकरः.

(39) With Vasantasenā has departed the glory and splendour of Ujjayinī! VIII. 39. 5—ईदृशोऽहमनाथः प्राप्तः—It is very amusing to hear Śakāra calling himself अनाथ in this way.

(40) सामान्यको भवतु--नाहं विशेषतः प्रकाशनीय इति भावः। (श्रीनिवासाचार्य). Let it be only said that the murder was committed by 'a person or persons unknown.' कार्षापण—a copper or silver coin (कार्षस्य कार्षेण वा आपणः, कर्षस्य अयं कार्षः) ; according to the मेदिनीकोष, its value was one sixteenth of a पण (अशीतिभिर्वराटकैः पण इत्यभिधीयते, equal in value to eighty cowries). वोडि--equal in value to twenty cowries.

(41) CONSTRUE : अप्रीतिः भवतु, हासः हि विमुच्यताम्, परिभवकारिकाम् अनार्यां प्रीतिं धिक्, त्वयि मम संगतं च कदाचित् मा भूत्, आच्छिन्नं निर्गुणं धनुः इव निर्गुणं (त्वां) त्यजामि। (प्रहर्षिणी)

अकृत्यं कृतवतः पश्चात्तापोऽपि कश्चिद्गुणः, कोऽयमुन्मत्तस्येवात्र प्रहर्ष इति भावः। (श्रीनिवासाचार्य). निर्गुणम् stringless (गुण—string. with धनुः), void of virtues (with शकार). त्वाम् is to be understood.

(42) CONSTRUE : अपतितम् अपि भवन्तं सेवमानं मां तावत् पतितम् इव अनार्यम् अयं जनः मन्यते, हतस्त्रीकं पुनः अपि नगरस्त्रीशङ्किताधाक्षिदृष्टम् एनं त्वां कथम् अहम् अनुयायाम्। (मालिनी)

अयं जनः usually means 'I', referring to the speaker ; here the expression means 'these people', people in general. Viṭa means to say that he has been already condemned by the people, owing to his association with Śakāra, although he has not done any wrong ; for whatever reason he might have associated himself with Śakāra so far, it would be impossible for him to do so any further. For, who would like to keep company with a woman-killer and a veritable ogre whose sight even would be shunned by women in general? नगरस्त्रीभिः शङ्कितं यथा तथा (or शङ्कितैः) अर्धाक्षिभिः दृष्टम्, for no lady would feel herself safe in the presence of Śakāra. यदा पूर्वानुयानस्यैव दुःसहं दुःखं फलं का कथा तर्हीतः परमप्यनुयानस्येत्यर्थः। (श्रीनिवासाचार्य).

(43) Viṭa fervently prays that Vasantasenā should be born in her next birth as a कुलस्त्री which status she eminently deserved. VIII. 43. 6—किं रे भीतोऽसि—Śakāra himself is really भीत, but putting up a brave face, he calls Viṭa a coward ! VIII. 43. 16—यावत्यां..., this shows the miserly nature of Śakāra. He wants to give the ornaments as a bribe, but is unwilling to lose them. So he suggests a compromise viz. that the ornaments should be regarded as his when he wants to put them on (and presumably he would want to put them on for all time) ! Thus he takes

away with his left hand what his right hand gives away ! VIII. 42. 22—प्रतोलिका usually means 'a street', here it seems to have been used in the sense of a 'terrace-room'. VIII. 45. 1-2—Śakāra is sure that Viṭa would not show his face again, lest Viṭa himself might be charged with the crime, so only Ceṭa has to be accounted for. He proposes to put him into chains, so there would be no eye-witness left to depose against him. मन्त्र—secret. VIII. 45. 4—नामाङ्कितः, marked with Śakāra's name. Śakāra is sufficiently clever to understand what should be done to protect himself. आर्यपुरुषः, said with a touch of humour and sarcasm.

(44) विशुद्धा—pure, that is, where no हिंसा is allowed. Slaughtering animals at such a place would naturally be regarded as a दारुण कर्मन्. VIII. 45. 11—एष... Apparently Śakāra is mistaking Saṁvāhaka for some Bhikṣu whom he had maltreated in the manner mentioned.

(45) हनूमच्छिखर...Śakārism for महेन्द्रशिखर इव हनूमान्. महेन्द्र—One of the seven Kulaparvatas, the Eastern Ghats, महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः। विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः॥ VIII. 46. 4—अथवालं... for, he considers himself परवश of Vasantasenā and as long as he remains in bondage, how could he be fit for securing स्वर्ग ?

(46) CONSTRUE : वातातपेन तप्तानि, चीवरतोयेन तिमितानि एतानि पत्राणि विस्तीर्णपत्राणि पत्राणि इव स्फुरन्ति (इति) मन्ये।

श्रीनिवासाचार्य reads विस्तीर्णप्रासानि (विस्तीर्णं विस्तारं प्रासानि). पत्राणि—leaves, wings. Some take पत्र to mean 'a bird' (पत्राणि विद्यन्ते येषां ते). Something scorched up by heat and wind, if wetted, throbs a little (तप्तशुष्कं हि नवजलसेके किंचिदुन्मिषतीति भावः।). VIII. 46. 27—न पुनर्यथार्यो भणति—that is, I did not buy you. I simply did my duty in helping you. VIII. 46. 31—...लतामवलम्ब्य, for the Bhikṣu could not touch a woman accordingly to the rules of संन्यासधर्म. (But is not the Bhikṣu carrying his धर्म rather to ridiculous lengths in this case ?). VIII. 47. 3—एषा तरुणी..., तरुणीसंनिधाविकृतत्वमेव हि निष्कपो निर्ग्रन्थिधर्मपरीक्षाया इति भावः। (श्रीनिवासाचार्य).

(47) किं करोति..., नास्त्यैहलौकिकं पारलौकिकं वा तस्य भयमिति भावः। (श्रीनिवासाचार्य). हस्तसंयतः, हस्त here stands for इन्द्रियs in general. One who controls one's tongue and sense organs, has nothing to fear in this world or hereafter.

ACT IX

[Śakāra lodges a complaint at the court about Vasantasenā's murder. Vasantasenā's mother and Cārudatta are called to the court and it is proved that Vasantasenā left for the Puṣpakaraṇḍaka garden from the house of Cārudatta in Cārudatta's car (Vīraka gives evidence to this effect). Vidūṣaka who had been asked by Cārudatta to return Vasantasenā's ornaments (given by her to Rohasena) to her, comes to the court, on hearing of Cārudatta being called to the court, abuses Śakāra for charging Cārudatta with murder, and in the scuffle that ensues between him and Śakāra, the ornaments in Vidūṣaka's possession fall to the ground. The judge is satisfied that they belong to Vasantasenā, and on Vīraka's reporting that a corpse of a female, half eaten by jackals was seen in the Puṣpakaraṇḍaka garden, Cārudatta in despair owns the crime and is declared guilty and the judge recommends that Cārudatta, being a Brāhmana, should be exiled from the country. King Pālaka however orders Cārudatta to be impaled and the judge directs the Cāṇḍālas to carry out the orders of the king.]

IX. 0. 8—अधिकरणं (judicial procedure, court) भुञ्जन्ति ते—court dignitaries, judges, assessors etc. IX. 0. 12—दुष्टोऽकृत्यकारी, दुर्जनः पिशुन इति विशेषः। (श्रीनिवासाचार्य). IX. 0. 14—उज्ज्वल..., Śakāra wears a special gaudy dress to conceal his confusion and to impress the judge.

(1) The पुनरुक्तs here are obvious enough. स्त्रीपरिवृतत्वात् परिकर्मितत्वाच्च गन्धर्वतुल्योऽस्मीत्यर्थः। (श्रीनिवासाचार्य).

(2) It appears that Śakāra, after having taken a bath, was trying to arrange his hair in various ways to find out how he would look his best. IX. 2. 14—विष..., an insect finds it intolerable to remain in a विषग्रन्थिगर्भे and so tries to find a way out somehow. Śakāra also tried very hard to arrange that some one else should be charged with the crime committed by him and was fortunate enough to find a महदन्तरम् (an excellent way out of the difficulty). IX. 2. 24—श्रेष्ठिन्, the chief of merchants (the modern sheriff), the आदि refers to the Brāhmaṇas (सभ्यs) and

नियुक्तs (non-Brāhmaṇa assessors), who help the judge in deciding a case etc. IX. 2. 27—व्यवहार is defined by the मिताक्षरा as प्रतिज्ञोत्तरसंशयहेतुपरामर्शप्रमाणनिर्णयप्रयोजनात्मको व्यवहारः। It is very difficult for the judges to find out the truth, as the rules of procedure require him to confine himself to certain things only admissible in law.

✓ (3) CONSTRUE : पुरुषाः न्यायेन दूरीकृतं छन्नं कार्यम् उपक्षिपन्ति, रागाभिभूताः (सन्तः) अधिकरणे स्वान् दोषान् स्वयं न कथयन्ति; पक्षापरपक्षवर्धितचलैः तैः दोषैः नृपः स्पृश्यते, संक्षेपात् द्रष्टुः अपवादः एव सुलभः, गुणः दूरतः। (शार्दूलविक्रीडितम्)

People tell only half-truths and keep back what might go against them, the result being that there is often a miscarriage of justice which brings the king's administration into contempt and the judge very rarely wins the good opinion of all. पक्ष—the plaintiff's party, अपरपक्ष—the defendant's party. Both the plaintiff and the defendant, by their lies make confusion worse confounded. (Human nature seems to have remained the same since Śūdraka's times; are not these observations true of the litigants in our own times ?)

(4) Even good men become tainted, once they get entangled in law-suits, and are not ashamed to commit crimes, consciously or unconsciously.

✓ (5) CONSTRUE : (अधिकरणिकः खलु) शास्त्रज्ञः, कपटानुसारकुशलः, वक्ता, नच क्रोधनः, मित्रपरस्वकेषु तुल्यः, चरितं दृष्ट्वा एव दत्तोत्तरः, क्लीबान् पालयिता, शठान् व्यथयिता, धर्म्यः, न लोभान्वितः, द्वार्भावे परतत्त्वबद्धहृदयः, राज्ञः कोपावहः च। (शार्दूलविक्रीडितम्)

This verse gives the qualifications of an ideal judge. He must be a well-read man, of a penetrating intellect, able to control his temper, absolutely impartial, giving judgment only after a thorough investigation, giving protection to the weak and proof against bribes, and working towards the single aim of finding out the truth, the whole truth and nothing but the truth. कपटस्य अनुसारे कुशलः, मित्रेषु परेषु स्वकेषु च तुल्यः, धर्मादनपेतः (धर्म्यः), द्वार्भावे–This is interpreted in various ways:—(1) श्रीनिवासाचार्य takes it as भावे द्वाः, पराभिप्रायविषये द्वारभूतः द्वारवद्भावानां निरङ्कुशप्रवेशयोग्य इति यावत् पराशयग्राहीत्यर्थः। (2) द्वाः—door, means; by every possible means. (3) Mr. Kale takes it with न लोभान्वितः, not taking bribes, even when there is a scope for taking them. परतत्त्वे बद्धं हृदयं यस्य सः (श्रीनिवासाचार्य unnecessarily takes परतत्त्व to mean Brahman). IX. 5. 2—गुणे दोषः (श्रीनिवासाचार्य reads गुणो दोषः); there is no दोष at all, everything is गुण; to accuse the judge of being दोषयुक्त is like declaring चन्द्रालोक to be associated with darkness! IX. 5. 22—An eclipse of the sun at sunrise is extremely inauspicious. To start the court-work with a complaint from Śakāra would be, the judge thinks, equally bad; so he finds out some plausible excuse, viz. that the court was already too busy. This is how we take व्याकुलेनाद्य भवितव्यम्; the expression might mean 'to-day's business is going to be very bad and complicated.' IX. 5. 45—तन्नाम...Śakāra is clever enough to see that his threat (IX. 5. 30-32—about complaining to his mother and sister against the judge's behaviour) has gone home and he becomes bolder and bolder in his dealings with the judge. It must be admitted that the judge was wrong in refusing to hear Śakāra's complaint. IX. 5. 48—स्थिरसंस्कारता said sarcastically, referring to...सुखं ददामि न ददामि च (IX. 5. 47) uttered by Śakāra. IX. 5. 52—मस्तके हस्तं दत्त्वा—राजवल्लभोऽहं राजसेवकस्त्वमित्यात्मोत्कर्षख्यापनमिदम्। (श्रीनिवासाचार्य).

(6) The usual Śakārian tautology is there, intended to emphasise Śakāra's great influence with the king.

(7) This verse is the same as VIII. 29. IX. 7. 9—पश्यामि न पश्यामि वेति पूर्वोक्तविरोधाद्व्यर्थं शकारवचनम्। (श्रीनिवासाचार्य). IX. 7. 15—काञ्चनस्य शतं भूषणानि यस्याः ताम्. IX. 7. 16—बाहुपाशस्य (बाहुः एव पाशः) बलात्कारेण. IX. 7. 25-26—Śakāra finds out to his consternation that he had committed a serious blunder in saying न मया (IX, 7. 16.) which could be construed with मारिता, throwing suspicion upon him. He therefore says that what he wanted to say was not न मया (ण मए) but णं मए...(ननु मया दृष्टा)—) 'I merely saw her dead' or 'I did not see her *being killed.*' उत्त्वरायमाणेनेव पायसापिण्डारकेण—क्वथनात् क्षिप्रं बहिरुत्प्लवमानेन पायसापिण्डारकेण पायसान्नेनेव मया आत्मैव निर्नाशितः, यथा क्वथित-क्षीराक्षिप्त ओदनः हठादिवोत्प्लुत्यान्ततः पाकेन नष्टस्वरूपो भवति तथाहमपि परदोषोद्भावनाय स्वयमेवोत्थाय स्वात्मविनाशकं वाक्यमवोचमित्यर्थः। (श्रीनिवासाचार्य). Śakāra corresponds to rice put into milk boiling over; rice so thrown easily comes to naught. Similarly Śakāra making haste has brought trouble upon himself. पायस—(पयसः अयम्) made of rice, पिण्डारक—possessing the form of a पिण्ड. (In any case the idea of 'boiling over' has to be understood). पिण्डारक also may mean 'a beggar,'

पायसपिण्डारक referring to a famished hungry beggar coming to grief by eating too big morsels of food. IX. 7. 31—शूनशूनया..., उच्छूनप्रकारया मोघस्थानया मृदितत्वाद्दुर्बलसंनिवेशया..., शस्त्रघाते व्रणः रज्जुपाशार्पणे तत्संनिवेशादिकं च लिङ्गं दृश्येत मुष्टिघातादौ च स्थानान्तरेषु श्वयथुः स्यात्, अतो ज्ञायते बाहुपाशेन व्यापादनमिति भावः। विसुवर्णैराभरणस्थानैश्चाभरणहरणं प्रयोजनं ज्ञायत इत्यर्थः। (श्रीनिवासाचार्य). IX. 7. 40—वाक्यानुसारेण—depending upon the actual depositions of the plaintiff and the defendant. अर्थानुसारेण, where the accused is to be named after an examination of the facts concerned. IX. 7. 46—इति निष्क्रम्य...,it is of course unnatural that Vasantasenā's mother should be in a position to enter the stage so readily. A dramatist should try to avoid such unnatural scenes involving a great strain on the imagination of the audience, as far as possible. There are several such happenings in the present Act. IX. 7. 61—आगतासि, दुहितृमरणमधिकरणप्रवेशं च मया नीतासीति भावः। (श्रीनिवासाचार्य). IX.7.87—प्रथमः पादः, the starting point, what may be said to be firmly established; the investigation may now proceed further. IX. 7. 88-89—स्वैरं... द्रष्टुमिच्छति—Note how the judge shows his great regard for Cārudatta. द्रष्टुमिच्छतीति न त्वाज्ञापयतीति। विदितचारित्रस्य निमित्तसंदेहादामन्त्रणे गौरवं पालनीयमिति भावः। (श्रीनिवासाचार्य).

(8) अवस्थामभिशङ्कते—आह्वानम् is the subject; the king seems to have suspicions about me on account of my state of penury.

(9) CONSTRUE : बन्धनविप्रयुक्तः मार्गागतः मया प्रवहणेन अपनीतः (आर्यकः) खलु ज्ञातः हि नु किम्, चारेक्षणस्य नृपतेः श्रुतिम् आगतः वा येन अभियुक्तः इव अहम् एवं प्रयामि। (वसन्ततिलका)

Cārudatta suspects that he is summoned to the court, owing to Āryaka's whereabouts being somehow known to the king. श्रीनिवासाचार्य takes ज्ञातः to mean प्रासादाग्रस्थितस्य नृपतेः दृष्टः (so as to furnish a contrast with श्रुतिम् आगतः). But ज्ञातः need not be restricted to being actually seen by the king himself. अभियुक्तः, accused, indicted.

(10) CONSTRUE : अयं वायसः रूक्षस्वरं वाशति, अमात्यभृत्याः मुहुः आह्वयन्ति, सव्यं च नेत्रं प्रसह्य स्फुरति, अनिमित्तानि हि मम खेदयन्ति। (उपजातिः)

वाशति--वाशते is the correct form, or वाशं करोति; the crowing noise of a crow is inauspicious. अमात्यभृत्याः-there was only शोधनक with him (the plural भृत्याः is [illegible] and again, शोधनक was not an अमात्यभृत्य). अमात्याः भृत्याश्च (श्रीनिवासाचार्य) is equally unsatisfactory. मम—dative used for the accusative, माम्. IX. 10. 1—स्वैरमसंभ्रान्तम्—Śodhanaka takes the instructions of the judge (IX. 7. 88) literally.

(11) CONSTRUE : ध्वाङ्क्षः शुष्कवृक्षस्थितः तथा आदित्याभिमुखः मयि वामं चक्षुः चोदयते, असंशयं घोरं (भविष्यति) ।

शुष्के वृक्षे स्थितः, घोरं may be taken as going with चक्षुः also. According to the बृहत्संहिता, a crow in such a position indicates महाभय—छिन्नाग्रेऽङ्गच्छेदः कलहः शुष्कद्रुमस्थिते ध्वाङ्क्षे। ऐन्द्रादिदिगवलोकी सूर्याभिमुखो रुवन् गृहे गृहिणः। राजभयचौरबन्धनकलहाः स्युः पशुभयं चेति। ध्वाङ्क्ष—a crow.

(12) CONSTRUE : भिन्ननीलाञ्जनाभः, स्फुरितविततजिह्वः, शुक्लदंष्ट्राचतुष्कः, मे मार्गम् आक्रम्य सुप्तः सरोषः अयं भुजगपतिः मयि विनिहितदृष्टिः जिह्मिताध्मातकुक्षिः अभिपतति । (मालिनी)

The sight of a serpent is also an evil omen (it is of course curious that such a serpent should be seen in broad daylight on the highway; but the poet's main purpose is to describe all evil omens occurring simultaneously). भिन्नस्य नीलस्य अञ्जनस्य आभा यस्य सः, स्फुरिता वितता जिह्वा यस्य सः, शुक्लं दंष्ट्राणां चतुष्कं यस्य सः, जिह्मितः आध्मातः कुक्षिः यस्य सः.

(13) CONSTRUE : भूमौ न्यस्तं चरणं स्खलति, मही च न आर्द्रतमा; (वामं) नयनं स्फुरति, वामः बाहुः च मुहुः विकम्पते; अपरः च अयं शकुनिः न एकशः तावत् विरौति हि, महाघोरं मृत्युं कथयति, अत्र च विचारणा न । (हरिणी)

शकुनिः—a crow or vulture; slipping on a non-slippery ground would naturally be regarded as inauspicious. नयनं, वामं should be supplied. IX. 13. 1—सर्वथा देवताः...पौरुषस्यातीतः समय इति भावः । (श्रीनिवासाचार्य). तावत्, for the matter of that. or अत्यर्थम्.

(14) The राजकरण or the court of justice is compared to समुद्र. चिन्तायाम् आसक्ताः निमग्नाश्च मन्त्रिणः एव सलिलानि यस्य तत् (the court-officials or advocates are the waters); दूताः एव ऊर्मयः शङ्खाश्च तैः आकुलम् (the ushers or messengers are the waves and conches that also move from one place to another); पर्यन्तेषु स्थिताः चाराः एव नक्राश्च मीनाश्च यस्य तत् (the dangerous spies are the crocodiles and fishes); नागाः च अश्वाः च एव हिंस्राः यस्य तत् (the huge elephants and horses are the demons etc. living in the sea; the elephants are हिंस्र as they are

used for killing the criminals); नाना वाशकाः (touts or plaintiffs and defendants) एव कङ्कपक्षिणः तैः निचितम्; कायस्थाः एव सर्पाः तेषाम् आस्पदम्; नीतिभिः (corresponding to नदीs) क्षुण्णः तटः यस्य तत्. IX. 14. 1—अपरम्—शिरोघातरूपम् अनिमित्तम्.

(15) दैवतः—God or gods; or the expression is equal to दैवात् (तस् having the sense of the ablative).

(16) CONSTRUE : घोणोन्नतम् अपाङ्गविशालनेत्रम् एतत् हि मुखम् अकारणदूषणानां भाजनं न; नागेषु गोषु तुरगेषु तथा नरेषु आकृतिः सुसदृशं वृत्तं न हि विजहाति । (इन्द्रवज्रा)

घोणया उन्नतम् or घोणा उन्नता यत्र, अपाङ्गयोः विशाले नेत्रे यस्य तत्, अकारणेन दूषणानाम्. आकृतिः—a handsome or excellent form; a handsome form, according to Sanskrit poets, also indicates a noble character. Cf. भिद्येत वा सद्वृत्तमीदृशस्य निर्माणस्य । Uttara, आकृतिमनुगृह्णन्ति गुणाः । Viddhaśālabhañjikā; न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति । Sākuntala. IX. 16. 1—नियुक्ताः—सभ्याः assessors (who were non-Brāhmaṇas). IX. 16. 12—प्रसक्तिः शरीरसंगः, प्रणयः परस्परानुरागः, प्रीतिः गुणपक्षपातेन साधारणं सौहार्दम् । (श्रीनिवासाचार्य).

(17) भट्टकः न गूहति किम्—that is, गूहति एव, भट्टक referring to Cārudatta (said sarcastically, भट्टकः अयं प्रभुरिति च्छलोक्तिः । दरिद्रः सन् प्रभुत्वं विडम्बयतीति भावः । श्रीनिवासाचार्य). Or भट्टक refers to king Pālaka (or the Judge)—King Pālaka however would see through the deception and find out the truth, in spite of Cārudatta's efforts to conceal his guilt under the cloak of bashfulness. IX. 17. 6—यौवन..., this can hardly be regarded as a satisfactory excuse.

(18) धैर्यम् अलम्—अलं in the sense of समर्थम्, or the expression means ‘ Delay not. ’

(19) CONSTRUE : अन्तराले बलाहकानां सलिलैः चापाग्रपक्षसदृशं न भृशम् अभ्युक्षितः असि, एतत् मिथ्या; तथाहि भवतः इदम् आननम् हेमन्तपद्मम् इव निष्प्रभताम् उपैति । (वसन्ततिलका)

हेमन्तपद्म—A lotus becomes faded in winter. चापस्य पक्षाग्रस्य सदृशम्, this should better be taken as going with आननम् and अन्तराले as meaning भालभ्रूमध्यादिभागे (श्रीनिवासाचार्य). वारीणां वाहकः बलाहकः—a cloud. The wings of the चाप bird are dark-coloured. The idea in the verse seems to be as follows:—Śakāra was perspiring all over and his face had lost all its lustre owing to his conscience biting him for telling a brazen-faced lie. Cārudatta says—The fact that Śakāra was perspiring so much (as if he had been drenched by rain from the clouds), and his face was shorn of all its lustre gave a lie direct to what he was saying. Nobody would believe in his statement in the circumstances.

(20) चारुदत्तस्य दूषण is as impossilbe as अद्रिराजतुलन, or समुद्रतारण or अनिलग्रहण. IX. 20. 3—पक्षपातेन, for the judge was not looking to the facts, but drawing conclusions from his theoretical knowledge about Cārudatta.

(21) The judge is amazed to find that one who dared to accuse a saint like Cārudatta, could continue to live, not being swallowed up straightaway by the earth opening out a chasm to receive him. The crime was so great that it merited no less punishment. To allow such a culprit to go scotfree would be, allowing a Śūdra to recite the Vedas and to escape the punishment of having his tongue cut out for such an offence, or looking at the mid-day sun unflinchingly without permanent injury to the eyes, or putting one's hand into the blazing fire without any consequential burns whatsoever ! न च ते जिह्वा निपातिता—This shows that the वर्णाश्रमधर्मs were strictly enforced in those times (a Śūdra was not allowed even to hear the Vedas, much less to recite them) !

(22) CONSTRUE : येन हि समुद्रम् उदकोच्छ्रयमात्रशेषं कृत्वा अनपेक्षितानि धनानि दत्तानि, श्रेयसाम् एकनिधिः सः महात्मा कथम् इव धनार्थम् अवैरिजुष्टं पापं करिष्यति । (वसन्ततिलका)

उदकस्य उच्छ्रयः तन्मात्रम् शेषं यस्य तम्, that is, all the gems etc. were amassed by Cārudatta. अनपेक्षितानि—Cārudatta gave gifts, unasked or more than what could be anticipated. अवैरिजुष्टम्—not resorted to even by one's enemy ; अवीरजुष्टम् means ' practised by mean or contemptible persons.'

(23) पादस्य प्रहारेण परिभवः एव (or तेन) विमानना तया बद्धं गुरुकं वैरं येन तस्य. IX. 23. 18—पुनरपि श्रुतमार्यैः--Vīraka's statement showed that Carudatta was telling a lie when he said तन्न जाने किं पद्भ्यां गता उत प्रवहणेनेति । (IX. 22. 8); hence Śakāra triumphantly draws the judge's attention to that.

(24) CONSTRUE : भोः, एषः निर्मलज्योत्स्नः शशी राहुणा ग्रस्यते, (एतत्) प्रसन्नं जलं कूलावपातेन कलुषायते ।

Cārudatta is identified with the moon and clear water, and Śakāra with Rāhu and कूलावपात. IX. 24. 5—स्त्रीकलेवरम्—this is the woman killed by the fall of the tree referred to in VIII. 37. 13. The circumstantial evidence is thus gradually foisting the guilt upon Cārudatta.

(25) CONSTRUE : यथा यथा इदं निपुणं विचार्यते तथा तथा संकटम् एव दृश्यते, अहो व्यवहारनीतयः सुसन्नाः, मतिः तु पङ्कगता गौः एव सीदति । (वंशस्थम्) ।

इदम्—चारुदत्तवृत्तम्, व्यवहारस्य (or व्यवहाररूपाः) नीतयः. सुसन्नाः—well-arranged, श्रीनिवासाचार्य curiously enough takes it to mean अतिमात्रविध्वस्ता दुर्गमा इति यावत्.

(26) CONSTRUE : यथा एव प्रथमे विकासे पुष्पं पातुं मधुपाः समेत्य पतन्ति एवं मनुष्यस्य विपत्तिकाले छिद्रेषु अनर्थाः बहुलीभवन्ति । (उपजातिः)

प्रथमे विकासे--when the पुष्परस is still untouched. छिद्रेष्वनर्थाः...a proverbial expression, वसन्तसेनामैत्रीरूपमणुतरं व्याजमाश्रित्य हि स्त्रीवधदोष उच्छूनो भवतीति भावः । (श्रीनिवासाचार्य),

(27) Cārudatta means to say that it was not proper that the account given by Śakāra should be accepted as true by the judge without a thorough investigation (Cārudatta is hardly fair to the judge in saying this).

(28) CONSTRUE : यः अहं कुसुमिताम् लताम् अपि पुष्पहेतोः आकृष्य कुसुमावचयं न एव करोमि सः अहं भ्रमरपक्षरुचौ सुदीर्घे केशे प्रगृह्य रुदतीं प्रमदां कथं निहन्मि । (वसन्ततिलका)

Cārudatta would not think of injuring even the अचेतन लता; it was simply incredible therefore that he could be guilty of striking at a weeping loving woman! भ्रमरस्य पक्षयोः इव रुचिः यस्य तस्मिन्, long dark hair are a sign of beauty. IX. 28. 4—एवं क्रियताम्, for now the guilt of Cārudatta could be said to be prima facie established.

(29) It will be noticed that Cārudatta remembers मैत्रेय first in this hour of crisis; that shows what high regard he has for him. मिथ्यैव नन्दसि परव्यसनेन नित्यम्—A difficult line; various interpretations are proposed, none of which is quite satisfactory:—(1) त्वं नित्यं नन्दसि (you were always feeling happy); परव्यसनेन (owing to this great calamity) मिथ्यैव (your happiness would be a mere delusion). (2) नित्यं परव्यसनेन अतिशयितेन दुःखेन (उपलक्षितस्सन्) मिथ्यैव नन्दसि शोकस्थाने प्रहृष्यसि। (3) [illegible] नन्दसि बालानां हि परव्यसनं क्रीडनकवद्विनोद

इति भावः। (श्रीनिवासाचार्य). (4) परव्यसनेन (मया) owing to me who was considered by you wrongly to be beyond all व्यसन (calamity). IX. 29. 16—अस्य आभरणं..., अस्याः would certainly be a better reading (ornaments should be given to Vasantasenā and not taken from her). अस्य refers to रोहसेन. IX. 29. 17—भावरेभिल—Why does not Rebhila go to the court on hearing about the affair ? Did he want to save his own skin (it would be remembered that Śarvilaka had sent Madanikā to his place, and knowing Śarvilaka to be a partisan of Āryaka, Rebhila is perhaps afraid of getting mixed up in any court-matters) ?

(30) परलोकम् अजानता, not caring for पुण्य or पाप; शेष...Cārudatta could not even utter the words मारिता (the very idea of it was so preposterous). IX. 30. 4—तपस्वी शोच्यः पापकर्मा हि दुःखभागी शोच्य एव न तु विद्वेष्य इति भावः। हेतुभूतः व्याजमात्रम् (श्रीनिवासाचार्य). IX. 30. 16-23—Vidūṣaka makes an impassioned appeal on behalf of Cārudatta. It displays his great regard for Cārudatta, but does not bring forward any proof to establish Cārudatta's innocence and is positively abusive of Śakāra. कृतः जनानां दोषः येनं, भण्ड—a buffon. IX. 30. 34—एते...अलंकाराः, Śakāra was at first afraid as to how the ornaments came to be with Vidūṣaka (could Vasantasenā be still living ?) but immediately composes himself and very cleverly turns the tables upon Vidūṣaka and Cārudatta. The court-officials also now are almost convinced of the guilt of Cārudatta, for, how possibly could the ornaments be in the possession of Cārudatta's friend otherwise ? (A last futile attempt is made to challenge the fact that the ornaments were Vasantasenā's).

(31) CONSTRUE : एवंविधे काले अस्माकं भाग्यवैषम्यात् पतितः दृष्टः अयं भूषणविस्तरः पातयिष्यति ।

Cārudatta knows full well the implications of the ornaments being found at that stage ; they would indeed be the proverbial last straw to break the camel's back. IX. 31. 1–भूतार्थः, the true state of things, viz. that the ornaments were given to Rohasena by Vasantasenā.

(32) CONSTRUE : नृपतेः चक्षुः दुर्बलम्, एतत् तत्त्वं न निरीक्षते, दैन्यं केवलं वदतः अश्लाघ्यं मरणं भवेत् ।

दुर्बलम्—अर्थग्रहणासमर्थम्। बाह्यलिङ्गेषु विरुद्धेषु संदिग्धे चास्मास्वाप्तत्वे कथ्यमानमपि न विश्वसनीयम्। (श्रीनिवासाचार्य). Cārudatta is right in saying that it would be futile to narrate the facts; for, no one would believe in the statement that Vasantasenā at her first visit gave so many ornaments to his son as a gift. Whoever had heard of a courtesan *giving* gifts! All would simply dismiss the idea as utterly absurd. And again, what corroboration could be there for such a statement? To make such a statement would merely proclaim their abject penury to the world, without any compensating advantage. To suffer calmly was the only way left open to him, consistent with self-respect.

(33) CONSTRUE: अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पतेः पार्श्वे धूमकेतुः इव अयम् अपरः ग्रहः उत्थितः।

अङ्गारकेण विरुद्धस्य or अङ्गारकः विरुद्धः यस्य. अङ्गारक (the fiery Mars) corresponds to Śakāra, बृहस्पति (Jupiter) to Cārudatta, and the धूमकेतु to भूषणविस्तर (or Vidūṣaka). The rise of a comet is extremely inauspicious. (उत्तिष्ठति यदा भौमो धूमकेतुर्नभःस्थले। तदा विनश्यति क्षिप्रं जगदेतच्चराचरम्। (गर्गसंहिता). Jupiter had already been weakened by Mars and the comet would now complete his discomfiture. Commentators point out that only older astronomers regard Mars as opposed to Jupiter and this reference is usually held to point out the antiquity of the play. धूमकेतु-रिवोत्थितः, this expression is used by Kālidāsa in Kumāra II. IX. 33. 6—आक्षिभ्यां......Śakāra means to say that Vasantasenā's mother was telling a lie; her eyes show that she has recognised the ornaments, though she preferred not to say so in so many words, apparently to save Cārudatta. IX. 33. 14—न खलु..., she means to say that the ornaments appeared to be familiar enough, but that might be due to the fact that they had been fashioned out by the same goldsmith who had prepared Vasantasenā's ornaments.

(34) CONSTRUE: नूनं वस्त्वन्तराणि सदृशानि भवन्ति, हि शिल्पिवर्गः कृत्रिमस्य रूपस्य भूषणगुणस्य च क्रियां दृष्ट्वा अनुकरोति, कृतहस्ततया च सादृश्यम् एव दृष्टम्। (वसन्ततिलका)

The Judge takes his cue from the statement of the Vṛddhā (and also tries to influence the Śresṭhin to take the same view)—It was quite a usual thing for artisans to manufacture objects in imitation of others which they take as their model and some of them are so skilled that no one could distinguish the original from the imitation. So, the ornaments may, after all, be mere imitations ! IX. 34. 8—एवं गतानि...Cārudatta was on the point of giving out the true story, but checks himself.

(35) सत्य—the word contains only two syllables, but it forms the basis of the whole existence; अलीक (falsehood) contains three syllables but is quite powerless before सत्य. Or अक्षरे means 'immutable' 'imperishable'; सत्य alone is everlasting, everything else is perishable. IX. 35. 4—आभरणान्याभरणानीति...; Cārudatta is fed up with all this talk about ornaments and answers impatiently that the only thing he knows about them is that they had been brought from his house (the implication being 'and not from the Puṣpakaraṇḍaka garden where Vasantasenā was alleged to have been murdered by him.')

(36) CONSTRUE : इदानीम् अस्मिन् सुकुमारे तव गात्रे कर्कशाः कशाः अस्माकं मनोरथैः सह निःशङ्कं पतिष्यन्ति ।

It appears that the confession of his guilt by the accused was necessary before the judge gave his judgment. The judge was authorised to use even force for securing such confession, if he found the accused deliberately obstructing the course of justice. कशाः...मनोरथैः सह पतिष्यन्ति—A fine illustration of the figure of speech सहोक्ति (पतिष्यन्ति— being taken metaphorically with मनोरथs; our मनोरथs about your being innocent, would be dashed to the ground).

(37) मयि पापं न विद्यते, there can be no पाप in the case of me born in a high family (कारणशुद्धिः कार्यशुद्धिं न व्यभिचरतीति भावः); but if you think I am guilty (and it is your opinion in this matter that counts), what is the use of my being sinless (युष्माकमेव हि निर्धारणं दण्डादण्डयोः प्रवर्तकं तस्मिंस्तु विपर्यस्ते मदीयम् अपापत्वमत्राकिंचित्करमिति भावः । श्रीनिवासाचार्य) ?

(38) This is the same as IX. 30, with the following changes. लोकद्वयम् for परलोकम्, रत्नं च विशेषेण for रतिर्वा विशेषेण. (Why these changes have been made can not be explained. [व्यापादिता] in the next speech of Śakāra shows that the reading स्त्रीरतिर्वा... should have been there, or स्त्री and रत्नं should be taken separately). IX. 38. 6—शारीरः दण्डः—punishment by torturing the body, apparently used here in the sense of 'capital punishment' (of course it was not the business of Śakāra to suggest what punish-

ment the judge should recommend). IX. 38. 14–अर्थिप्रत्यर्थिनोर्व्यवहारः–Vasantasenā's mother tries her best to save Cārudatta, by declaring that Vasantasenā's death concerned her most, but she was quite prepared to sustain the loss herself, without anybody being held responsible for it and so Cārudatta should be released (but this was not a civil व्यवहार between a plaintiff and a defendant; the case was 'King versus Cārudatta'). IX. 38. 21—निर्णये, as regards whether the accused was guilty or not. शेषे–as regards the punishment to be inflicted; the judge treats Cārudatta's case as a special one and recommends a certain शासन, though it was not his normal duty to do so.

(39) विप्रो न वध्यः—न जातु ब्राह्मणं हन्यात्सर्वपापेष्वपि स्थितम्। राष्ट्रादेनं बहि कुर्यात्समग्रधनमक्षतम्॥ मौण्ड्यं प्राणान्तिको दण्डो ब्राह्मणस्य विधीयते। Manu (this of course does not mean that a Brāhmaṇa was allowed to behave in any way he liked; the strictest course of conduct was, as a matter of fact, expected and enforced in the case of Brāhmaṇas). IX. 39. 8—सनिकार—, निकार disgrace (अनेन पालकस्यैव वसन्तसेनानुरागः सूच्यते says श्रीनिवासाचार्य, but not convincingly), bodily torture.

(40) Cārudatta first blamed Pālaka for being अविमृश्यकारी now he blames his advisers (who advised him to award capital punishment) for bringing disgrace upon the king himself by such bad advice; for अदण्ड्यान् दण्डयन् राजा दण्ड्यांश्चैवाप्यदण्डयन्। अयशो महदाप्नोति नरकं चाधिगच्छति॥ Manu.

(41) Owing to the king's dependence on his dishonest ministers and advisers, there is a miscarriage of justice and thousands of innocent people have suffered and would continue

S.V. to suffer. श्वेतकाकीयैः–श्वेतः काकः इव श्वेतकाकीयः ('इवे प्रतिकृतौ'...छप्रत्ययः) one who resembles a white crow; now a crow is black in colour, so a white crow means 'a hypocritical person.' The whole administration is brought into contempt by such people. श्रीनिवासाचार्य says that शकार is referred to by the expression श्वेतकाकीयैः. IX. 41. 1–अपश्चिमम् both पश्चिम and अपश्चिम mean the same thing, 'the last'; अपश्चिमम्—न विद्यते पश्चिमं यस्य तद्यथा, where there is no other 'last', which itself is 'the last.' IX. 41. 3—मूले छिन्ने..., मूल corresponds to Cārudatta, and पादप to Rohasena. A tree cannot grow in the absence of the root; so, with Cārudatta gone, Rohasena could not be adequately looked after, even if Vidūṣaka were to do his best.

(42) अन्यः लोकः लोकान्तरम् तत्र तिष्ठन्ति इति तेषाम्—euphemism for मृतानाम्. देहप्रतिकृतिः—the son is described in the Upaniṣads as the father himself reborn in that form. Cf. अङ्गादङ्गात्संभवसि हृदयादधिजायसे। आत्मा वै पुत्र नामासि स जीव शरदः शतम् ॥

(43) CONSTRUE : मे विचारे विषसलिलतुलाग्निप्रार्थिते (सति) वीक्ष्य इह शरीरे अद्य क्रकचं दातव्यम्; अथ रिपुवचनात् वा ब्राह्मणं मां निहंसि, नरकमध्ये (त्वं) पुत्रपौत्रैः समेतः पतसि। (मालिनी)

Cārudatta means to say that he would have no objection to the most painful kind of torture being inflicted on his body (sawing the body to death), but the king ought to have decided his case by a trial by ordeal in the absence of direct proof of his guilt. That has not been done, and merely on the evidence of his enemy, Śakāra, he has been condemned to death; for this gross miscarriage of justice, Pālaka would undoubtedly fall into hell with his sons and grand-sons. (Cārudatta's fulminations against King Pālaka are absolutely unwarranted. Cārudatta had undoubtedly a more than fair trial; the Judge had all along been prejudiced in his favour; he tried his best to save Cārudatta but circumstantial evidence was too strong for him and Cārudatta himself confessed his guilt. What more could the Judge do? King Pālaka, it is true, does not accept the Judge's recommendation for the lesser sentence of exile, but one can not help backing King Pālaka in this case. The crime of murdering Vasantasenā was of such a dastardly nature, that the accused deserved no mercy whatsoever. Cārudatta's character has no doubt suffered considerably by his views in stanzas 40, 41 and 43 (though they can be somewhat justified because Cārudatta has good reason to be considerably agitated at that time). His contention that the Judge should have resorted to trial by ordeal, has also no force, for, such a trial can only be ordered if the decision could not be arrived at in the normal way. Cārudatta's confession (which was not made under compulsion) left no room for such a course to be taken). विषं च सलिलं च तुला च अग्निः च एतैः प्रार्थिते—Here are referred to four out of five ordeals mentioned by Yājñavalkya (तुलाग्न्यापो विषं कोशो दिव्यानीह विशुद्धये।). At some stage or other in the civilisation of every race, a resort to some such ordeals is made for deciding cases where all human agencies failed:— (I) विष—The accused was asked to drink poison; if he was not affected by it, he was declared to be innocent ! (...विषं शाङ्गे भक्षयेद्धिमशैलजम् । यस्य वेगैर्विना जीर्येत्तस्य शुद्धिं विनिर्दिशेत् ॥). (II) सलिल—The accused was made to lie under water for the period of time taken by a champion runner to bring back an arrow shot from a bow at the same time the accused entered the water; if he survived, he was naturally regarded as innocent (नाभिदघ्नोदकस्थस्य गृहीत्वोरू जलं विशेत् ॥ समकालमिषुं मुक्तमानयेद्यो जवी नरः । गते तस्मिन्निमग्नाङ्गं पश्येच्चेच्छुद्धिमाप्नुयात् ॥ One who is able to control his breath for a long period, would have a natural advantage at such an ordeal !) (III) तुला—The accused was seated in a scale-pan, weights showing his exact weight were put in the other pan; but if he is innocent, his scale-pan would go up ! (IV) अग्नि—The accused, if innocent would not be burnt even if he put his hands etc. in the fire for a fixed period of time; or the accused was required to handle a तप्तपरशु; his hand would be burnt if he is guilty; if he is innocent, the तप्तपरशु would do no injury to his hand.

ACT X

[The Cāṇḍālas take Cārudatta dressed in red garments and wearing garlands of red flowers, in procession to the southern cemetery for being impaled there. As the procession passes Śakāra's house, the Ceṭa who had been kept confined by Śakāra in the top terrace-room, jumps down from the window, when fortunately his fetters snap asunder and he remains unhurt. He tells the Cāṇḍālas that Cārudatta was innocent, his master Śakāra having killed Vasantasenā. Śakāra on discovering that Ceṭa had escaped, hastily follows him and thrusts his golden bracelet in his hands for keeping quiet. Ceṭa shows the bracelet to the spectators and tells the Cāṇḍālas how Śakāra was bribing him: Śakāra in a very clever manner turns the tables on Ceṭa by declaring that the bracelet was his, but it was stolen by Ceṭa who in order to avoid punishment, was charging him with having killed Vasantasenā. Ceṭa is naturally disbelieved and driven out. While the Cāṇḍālas are on the point of impaling Cārudatta, Vasantasenā accompanied by Saṁvāhaka Bhikṣu comes there, and Cārudatta is saved. Immediately after, Śarvilaka comes there with the news that Pālaka was killed and Āryaka had become king and that Āryaka's first act as king was to confer the kingdom of कुशावती on Cārudatta. In the meanwhile Śakāra is seized by the Cāṇḍālas and the people clamour for his head. Cārudatta graciously pardons him and he is set free. Candanaka excitedly enters with the news that Cārudatta's wife was on the point of committing suicide by entering the fire. All hasten to that spot and Dhūtā is saved in the nick of time. Candanaka is made पृथिवीदण्डपालक, the Bhikṣu becomes सर्वविहारकुलपति and the king confers the status of a law-fully wedded wife on Vasantasenā. Thus everything ends happily for all].

(1) तत्किं न कल्य कारणम्—This seems to be addressed to some bystander who had asked the Cāṇḍālas why and how Cārudatta came to be condemned that way. The Cāṇḍālas then praise their own skill in doing all that is necessary to make the condemned criminal finish his last journey as quickly as possible. नववध-

बन्धनयन—(1) This may refer to three things, वध, बन्ध, and नयन, or (2) नवयोः चित्रयोः वधबन्धयोः नयने प्रापणे (श्रीनिवासाचार्य) or (3) ...वधाय बन्धः तस्य नयने.

(2) दत्तानि करवीराणां (the कण्हेर flower) दामानि यस्य सः, वध्यपुरुषौ means वध्यग्राहकौ पुरुषौ (मध्यमपदलोपिसमासः) or वध्य—one whose duty is to kill. The criminal was made to wear garlands of red flowers. दीप इव..., an expressive simile. Cārudatta slowly wending his way to certain death is rightly compared to a lamp fed with a little oil, slowly becoming extinguished.

(3) CONSTRUE : नयनसलिलसिक्तं पांशुरुक्षीकृताङ्गं पितृवनसुमनोभिः वेष्टितं रक्तगन्धानुलिप्तं मे शरीरम्, इह विरसम् रटन्तः वायसाः बलिम् इव परिभोक्तुं तर्कयन्ति । (मालिनी)

नयनसलिलैः सिक्तम्, पांशुभिः रुक्षीकृतानि अङ्गानि यस्य तत्, पितृवनम् (श्मशानम् cemetery) तत्र भवैः सुमनोभिः, रक्तस्य गन्धेन (with drops of blood, with बलि), (रक्तगन्धेन with red sandal-paste, with शरीर) अनुलिप्तम्. The बलि referred to is the one offered to a deity like काली. तर्कयन्ति—are expecting eagerly.

(4) कालस्य परशोः (or, कालः एव परशुः ; for दण्ड, and not परशु is the weapon of काल) धाराभिः, सुजनाः एव शकुनाः तेषाम् अधिवासम्, सज्जनः (or सज्जनानां) पुरुषः एव द्रुमः तम्. (The idea has been referred to before. IV. 32).

(5) रक्तचन्दनस्य हस्तकैः (हस्तः एव हस्तकः in the sense of prints of the palm of the hand), पिष्टचूर्णैः (or पिष्टचूर्णाभ्यां) अवकीर्णः. This verse shows how the वध्य was decorated ; red-sandal हस्तकs were shown upon his body and rice-flour or sesamum powder was scattered over him. X. 5. 1—तरतमस्य भावः,—it appears that this expression shows rather the inherent good sense or discretion of the spectators (if we look to the next verse). श्रीनिवासाचार्य explains differently, तुल्य एव मनुष्यत्वे दूरमन्तरं सुजनदुर्जनानामित्यर्थः ।

(6) CONSTRUE : अमी हि पौराः मदुपेतम् एतत् दृष्ट्वा मर्त्यं धिक् अस्तु इति (उक्त्वा) उपजातबाष्पाः, मां परिरक्षितुम् अशक्नुवन्तः स्वर्गं लभस्व इति वदन्ति । (उपजातिः)

मया उपेतम्, एतत्—दशान्तरम्. Some take मत् as abl. sing. The citizens with tears in their eyes genuinely sympathise with Cārudatta and express the hope that he would secure heaven so richly deserved by him, even if he was so shamelessly treated in the mortal world! पुण्यकर्मणामिहादर्शितफलत्वात् स्वर्गफलेन साफल्यमर्थयन्ते। (श्रीनिवासाचार्य).

(7) इन्द्रः—the post or flag erected in honour of इन्द्र at the इन्द्रमह. The flag was to be removed secretly at the conclusion of the festival (श्रीनिवासाचार्य says देशान्निष्कास्यमानः इन्द्रः राजा). ताराणां संक्रमः the fall of meteors (which are supposed to be the souls of meritorious persons leaving स्वर्गलोक, after their merit is exhausted); अश्विन्यादिनक्षत्राणां संक्रमः चन्द्रसूर्यादिभिर्ग्रहैरासादनं च। (श्रीनिवासाचार्य). शोभनस्य पुरुषस्य प्राणविपत्तिः. X. 8. 1—आहीन्त a proper name.

(8) कृतान्ताज्ञया implies that Cārudatta is innocent. किं रोदिति..., this is explained in the next verse (प्रासादाधिरूढप्रमदानयनाम्बुधाराणां स्थूलविमलतीक्ष्णभावेन गगनरुदितं द्रुतवज्रपतनं चोत्प्रेक्ष्यते। श्रीनिवासाचार्य).

(9) महिलानां समूहः एव मेघः तस्मात्. The tears shed by the women are the showers of water falling from a cloudless sky and the flash about the tears is the वज्रपतन (or वज्रपतन may be the impending execution of the नगरीप्रधानभूत Cārudatta). गोहा—a man, or a proper name.

(10) The tears shed by the people produced a volume of water capable of laying down the dust on the road!

(11) CONSTRUE: एताः हर्म्यगताः स्त्रियः पुनः वातायनार्धेन विनिःसृतास्याः हा चारुदत्त इति माम् अभिभाषमाणाः प्रणालीभिः इव बाष्पम् उत्सृजन्ति (इन्द्रवज्रा)

प्रणाली—'पन्हळ' in Marathi. X. 11. 10—...विनयदत्तस्य नप्ता. it is usual to refer to three generations, while describing a person.

(12) CONSTRUE: मखशतपरिपूतं मे गोत्रं पुरस्तात् सदसि निबिडचैत्यब्रह्मघोषैः उद्भासितं तत् मरणदशायां वर्तमानस्य मम पापैः असदृशमनुष्यैः घोषणायां घुष्यते। (मालिनी)

मखानां शतैः परिपूतम्, निबिडानि चैत्यानि (sacrificial pandals) तेषु ब्रह्मणः (वेदस्य) घोषैः (or निबिडैः चैत्यैः belonging to चित्य a sacrificial fire ब्रह्मघोषैः). असदृशमनुष्य—चाण्डाल. A contrast is intended between असदृशमनुष्यघोष and ब्रह्मघोष, and सदस् and घोषणास्थान. वेदघोषप्रातिनिधिर्दोषघोषः, यज्ञसदःप्रातिनिधिश्च घोषणस्थानं संवृत्तमिति महानयं पूर्वापरविपर्यय इति भावः। (श्रीनिवासाचार्य).

(13) CONSTRUE : (हे) शशिविमलमयूखशुभ्रदन्ति, सुरुचिरविद्रुमसंनिभाधरोष्ठि, तव वदनभवामृतं निपीय अवशः कथं हि अयशोविषं पिबामि । (पुष्पिताग्रा)

शशिनः विमलाः मयूखाः इव शुभ्राः दन्ताः यस्यास्तत्संबुद्धिः, सुरुचिरः विद्रुमः तत्संनिभः अधरोष्ठः यस्याः, अयशः (resulting from the charge of murdering वसन्तसेना) एव विषम्.

(14) गुणानाम् एव रत्नानां निधिः, निराधाराः गुणाः, विपन्नाः सज्जनाः, निरलंकारा च नगरीति भावः । (श्रीनिवासाचार्य).

(15) The Cāṇḍālas conclude from the fact that no one came forward to show any active sympathy for Cārudatta, that a friend in need is very difficult to find.

(16) CONSTRUE : अमी हि मे वयस्याः वस्त्रान्तनिरुद्धवक्त्राः दूरतरं प्रयान्ति समसंस्थितस्य परः अपि बन्धुः, विषमस्थितस्य न कश्चित् मित्रम् । (उपजातिः)

वस्त्रान्तेन निरुद्धं वक्त्रं यैः ते. Cārudatta is pained to find that his so-called friends were trying to avoid him, with a view to save their own skin. X. 16. 4—हा तात (uttered by Rohasena). हा प्रियवयस्य (uttered by विदूषक). X. 16. 5—...महत्तर, the Cāṇḍāla is so addressed for the sake of flattering him. X. 16. 7—किम..., no gifts can be accepted by a Brāhmaṇa from a Cāṇḍāla. X. 16. 10—परलोकार्थम्..., a पुत्र prevents the father from falling into hell; Cārudatta's desire to see his son at the time of death is therefore quite a natural one.

(17) निवापोदकम् एव भोजनम्. The libation-water offered at the Śrāddha ceremony by Rohasena with his tiny hands, would hardly be able to quench Cārudatta's thirst ! एकपुत्रत्वाद्वात्सल्यस्य चानितीर्णत्वादजीर्णस्नेहस्य पारलौकिको निवापो नालमाशां प्रशमयितुमिति भावः । (श्रीनिवासाचार्य).

(18) यज्ञार्थम् उपवीतम्; the यज्ञोपवीत is in the सव्य or normal position when oblations are offered to the gods, and in the अपसव्य or प्राचीनावीत (the यज्ञोपवीत on the right shoulder) position, when the oblations are offered to the Pitṛs. IX. 20. 1—निरुपपदेन—addresstng him as only चारुदत्त and not as आर्यचारुदत्त. (It would be noticed that in X. 11. 2, both the Cāṇḍālas refer to Cārudatta निरुपपदेन). The expression is used in Mudrā. in a similar context.

(19) Destiny is compared to an impetuous (दाम्रः उद्धता) mare who rides roughshod over anything and everything. प्रत्येपितुम्—

आक्रमितुम् (पुरुषं understood). Cārudatta deserved to be sympathised with and should not be insulted.

(20) व्यपदेशाः—titles, (व्यपदिश्यते अनेन) कीर्तयः, शुष्काः व्यपदेशाः अस्य might also be taken as an interrogative clause. The reading अस्य किं प्रणम्य मस्तके न कर्तव्यम् (that is, everything about Cārudatta should be treated with great veneration) also gives a good sense. The time of the moon's eclipse is utilised by people for giving gifts, offering prayers etc. and the moon is thus regarded as even more वन्दनीय in his hour of trial. यथा राहुग्रासे चन्द्रः स्नानतर्पणादिभिर्विशेषतो वन्द्यते तथा विपन्नोऽपि सत्पुरुषो न गौरवादवरोपणीयः। अतो निरुपपदनामग्रहणमनुचितं तवेति भावः। (श्रीनिवासाचार्य).

(21) CONSTRUE : अंसेन करवीरमालाम्, स्कन्धेन शूलम्, हृदयेन शोकं बिभ्रत् अहं अध्वरे अजः शामित्रम् इव अद्य आघातम् आलब्धुम् अनुप्रयामि। (इन्द्रवज्रा)

अंस here means कण्ठप्रदेश. आलब्धुम्, used in a passive sense, for being killed (लभ् with आ, to kill). श्रीनिवासाचार्य reads आलब्धः(lit killed) and explains it as अभिमन्त्रितः 'consecrated' to suit the simile. शामित्रम्-शमितुः इदम्, the place where the sacrificial victim is killed by the शमितृ (one whose business is to kill the sacrificial पशु). अध्वरः, a sacrifice, न ध्वरति, अध्वानं राति or न ध्वरा (हिंसा) अस्मिन्, for the हिंसा in a sacrifice, being sanctioned by the शास्त्रs, cannot be regarded as हिंसा.

(22) न वयं..., जातिमात्रेण चाण्डालौ न कर्मणा (श्रीनिवासाचार्य). The real चाण्डालs are Śakāra, Pālaka and others who ill-treat a good man. X. 22. 5—राजनियोगः..., we are merely executing the king's commands; so we do not deserve to be blamed.

(23) A beautiful verse. Cf. प्रसवः खलु प्रकर्षपर्यन्तः स्नेहस्य—अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयम्। आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ Uttara. The reading अचान्दनम् (चन्दनस्य इदम्) corresponds better with अनौशीरम्—न औशीरम् (उशीरस्य 'वाळा' in Marathi इदम्). .

(24) काञ्चनकलशम् shows that Cārudatta would remain unhurt (न तु मृद्घटवद्भग्नमित्यर्थः। (श्रीनिवासाचार्य). प्रनष्टा जीवे आशा यस्य तम्, खण्डितः पाशः यस्य तम्.

(25) CONSTRUE : अहं व्यसनकृशाम् अनार्यां दशां प्राप्तः यत्र जीवितावसानम् अपि इदं फलम्; एषा च घोषणा मे मनः व्यथयति यत् असौ (वसन्तसेना) मया हता इति इदं श्रोतव्यम्। (प्रहर्षिणी)

व्यसनकृशां दशाम् may also mean 'the state of poverty' itself. I first lost my wealth and as a direct result of that I am going to lose my life. I do not mind even that; but the most unkindest cut of all is that I have to hear this घोषणा—'Vasantasenā was killed by me.'—X. 25. 19—वासपादपः—The poet seems to like this रूपक very much. (Cārudatta is described as सुजनशकुनाधिवास, सज्जनद्रुम, दीनानां कल्पवृक्षः, प्रणयिजनकल्पपादप etc. by various characters in the play.)

(26) CONSTRUE: एवंविधे काले, मयि कालपाशस्थिते, कः अयम् सस्ये अनावृष्टिहते (सति) द्रोणमेघः इव उदितः ।

द्रोणमेघ is said to be सस्यप्रपूरक, a very timely shower of rain beneficial to the crops. Ceṭa's statement clearing Cārudatta of the guilt is compared to a shower of rain falling on the parched up crops. Cf. रावणावग्रहक्लान्तमिति वागमृतेन सः । अभिवृष्य मरुत्सस्य कृष्णमेघस्तिरोदधे ॥ Raghu X.

(27) Cārudatta means to say that death does not worry him at all; he is concerned with his यशस्; if his good name remains untarnished, he would gladly face death any time. पुत्रजन्म is the most joyful event according to the Hindus, for thereby the father discharges his debt to his ancestors and the doors of heaven are open for him to enter.

(28) CONSTRUE: अकृतवैरेण, क्षुद्रेण, अत्यल्पबुद्धिना तेन (शकारेण स्वयं) दूषितेन अपि विषाक्तेन शरेण इव (अहं) दूषितः अस्मि।

विषदिग्धोऽपि हि शरो विना वैरं प्रविश्य मोहयन् हन्तीति साधर्म्यमवसेयम् । (श्रीनिवासाचार्य). न कृतं वैरं यस्य तेन.

(29) भक्तं शाल्यन्नेनेति पुनरुक्तम्, शाल्यन्नत्वगुडोदनत्वयोरविभाजकत्वादपार्थं च शकारवाक्यम् । (श्रीनिवासाचार्य). X. 29. 20—योऽपि...अक्षिरोगो न भवति—This specific for eye-diseases—seeing the enemy actually being killed—is Śakāra's own invention (though he modestly says that he had heard about it)! The passage shows the innate cruel nature of Śakāra. X. 29. 24—यस्यां..., this is a master-stroke of humour on the part of Śakāra!

(30) अविनयः एव तीक्ष्णः विषाणः यस्य सः, people take precaution to guard against a wicked bull run amok; Śakāra's advent was a harbinger of ill for all, for nobody could foretell what fresh evil

act he would be contemplating. So, the Cāṇḍālas warn people to be on their guard against him. X. 30. 8 —प्रणयिजनकल्पपादप— Cf. दीनानां कल्पवृक्षः I. 48. X. 30. 11—रत्न..., Śakāra means to say that it was ridiculous that he who was so rich would kill a woman (for the sake of ornaments); only a poor person like Cārudatta could have done that deed. X. 30. 30—एतत्...Note how cleverly Śakāra turns the tables on Ceṭa. X. 30. 36—ईदृशो दासभावः—Ceṭa finds that, because he was poor, no-body was prepared to believe in him, even though he was telling the truth ! एतावान्मे विभवः—Kālidāsa has a similar expression [एतावान्मे मतिविभवः भवन्तं सेवितुम् ।] in Mālavikā.

(31) CONSTRUE : भोः पतितसाधुजनानुकम्पिन्, निष्कारणोपगतबान्धव, धर्मशील, उत्तिष्ठ; मम मोक्षणाय सुमहान् यत्नः कृतः, अपि (किंतु) दैवं न संवदति, अद्य त्वया किं न कृतम् । (वसन्ततिलका)

पतितस्य साधुजनस्य अनुकम्पिन्, किं न कृतम्—सर्वमेव कृतम्. Cārudatta means to say that the Ceṭa had done his best and so he should not condemn himself if his efforts could not be successful owing to the adverse nature of fate. X. 31. 6—स्वयमेव मारय—said in disgust, at the satanic nature displayed by Śakāra. X. 31. 10—सर्वमस्य..., Cārudatta is afraid that the wicked Śakāra might manoeuvre to kill Rohasena as well.

(32) आश्रमं..., तपोवनं प्रतिगन्तव्यं न तु पापराज्ये स्थातव्यमिति भावः। (श्रीनिवासाचार्य). एवं गमिष्यसि—you too would be killed even though innocent. X. 32. 4—स्वाधीनं जीवितं यस्य. Cārudatta was losing his life through compulsion, but Vidūṣaka should not part with his life voluntarily. X. 32. 8—तथापि...Vidūṣaka sees the justice of Cārudatta's remark, but decides to commit suicide all the same. X. 32. 25—तद्गणयतम्...शङ्कुलेन वध्यपटहवादनदण्डेन अनेन जर्जरवंशखण्डेन जर्जरेति शब्दं कुर्वता वेणुदण्डेन स्वदोषो हि वाच्य इति न्यायप्रदर्शनमाभिमतम् । (श्रीनिवासाचार्य).

(33) CONSTRUE : एतद्व्यसनमहार्णवप्रपातं प्राप्य मे न त्रासः, न च मनसः विषादः अस्ति, एकः जनापवादवह्निः मां दहति यत् इह मया प्रिया हता इति वक्तव्यम् । (प्रहर्षिणी)

एतत् व्यसनम् एव महान् अर्णवः तस्मिन् प्रपातः (falling down) तम्, जनापवादः एव वह्निः. X. 33. 8—बहुविधं लेखकं कृत्वा. what kind of system the Cāṇḍālas follow to determine the वध्यपालिका is not clear. Both of them wanted to avoid this turn if possible, hence the propriety of बहुविधम्. (It appears that either one or the other objected to the procedure when the वध्यपालिका was decided in his favour, and so they had to start the लेखक over again. In X. 33. 24, we again have the passage, वध्यपालिकायाः लेखं कुर्वः, which shows that no conclusion has been arrived at, at this stage, and later also it appears that no वध्यपालिका was actually decided upon). X. 33. 20—कदापि...the old veteran Cāṇḍāla apparently is recollecting the various occasions when the वध्य was miraculously saved at the eleventh hour—(1) the offer of a big ransom (2) the birth of a son to the king (when naturally criminals in general are released), (3) an elephant running amok (which enables the criminal to run away, and presumably the offender was not to be punished twice), (4) revolution (when naturally the new king would upset all the arrangements made by the old king !). X. 33. 21—वृद्धि—prosperity or joyous incident ; it may also mean 'addition to the family.' X. 33. 22—राजपरिवर्तः—this foreshadows the impending success of the revolutionary party. X. 33. 26—शीघ्रमिति राजपरिवर्तभयात् (श्रीनिवासाचार्य). The Cāṇḍālas also, who had been deliberately delaying the execution in the hope that something might turn up at the last moment, now see the justice of Śakāra's remark, and do not resort to वध्यपालिकालेख.

(34) CONSTRUE : भाग्यदोषात् प्रबलपुरुषवाक्यैः कथंचित् दूषितस्य अपि मे धर्मः यदि अद्य प्रभवति, (तर्हि) सुरपतिभवनस्था, यत्र तत्र स्थिता वा, सा एव स्वस्वभावेन (मम) कलङ्कं व्यपनयतु । (मालिनी)

प्रबलपुरुषाणां (referring to Śakāra, the judge etc.) वाक्यैः, सुरपतेः भवने तिष्ठतीति (if dead, Vasantasenā would be in heaven), यत्र तत्र स्थिता (if not dead, residing somewhere voluntarily or compulsorily). स्वस्वभाव; her own magnanimous nature. Cārudatta desires that he should die without a stain on his character and that could be removed only by Vasantasenā directly making such a declaration herself (the poet shows in the sequel that Cārudatta's धर्म was pure and strong enough to bring Vasantasenā there to clear him of the guilt and also to save his life !) यदि प्रत्यक्षीभूय यथार्थं प्रकाशयेत् तदनन्तरमकलङ्कस्य न मे निधनं शोकायेति भावः। (श्रीनिवासाचार्य).

(35) The upper portion of the corpse sticking to the शूल had such a frightful grinning aspect, that it could be regarded as the most appropriate form or dress for one exhibiting loud

grinning laughter ! अट्टहासस्य कालाट्टहासस्य वेषो रूपान्तरमिव भीषणमित्यर्थः । (श्रीनिवासाचार्य).

(36) वसनस्य पातः इव; उत्तिष्ठत्पततः can be associated with शव, for birth and death concern only the body and not the soul. Cf. the famous verse in the Gītā, वासांसि जीर्णानि यथा विहाय नवानि गृह्णाति नरोऽपराणि। तथा शरीराणि विहाय जीर्णान्यन्यानि संयाति नवानि देही ॥ X. 36. 10—अस्थाने (गृहादन्यत्र जीर्णोद्याने—श्रीनिवासाचार्य) परिश्रान्ताम्. X. 36. 24—विषमभर..., the idea has occurred before, विषमभराक्रान्ता इव नौः... II. 20. 8: (उज्जयिनी एकस्मिन्पार्श्वे उन्नता प्रजाभिरुत्तुङ्गा अन्यत्र रिक्तत्वादवनता च भवतीत्यर्थः । ...वसुंधरापि हि पर्वतस्थान उन्नता समुद्रस्थाने निम्नेति सादृश्यम् । —श्रीनिवासाचार्य). X. 36. 46—स्वर्गं नयावः—धार्मिकस्य पारलौकिके महासुखे निविष्टचित्तस्योत्सवो हि शरीरपात इति भावः । (श्रीनिवासाचार्य).

(37) The fall of the sword from the hand was quite unaccountable, so the Cāṇḍāla concludes that it was divine interference that was responsible for it, which showed that the gods did not want Cārudatta to die. X. 37. 6—सह्यवासिनी—Durgā or Kālī, the patron-Goddess of the Cāṇḍālas, in the temple on the Sahya mountain (this also incidentally shows that the poet was familiar with the Deccan). If a saint like Cārudatta was killed by the Cāṇḍālas, it would be an eternal blot on their race, so the Cāṇḍāla hopes that Cārudatta would be saved even at that stage. X. 37. 9—यथाज्ञप्तम्, the order of king Pālaka was 'शूले भङ्क्त' (IX. 39. 7-8); so the other Cāṇḍāla wants Cārudatta to be impaled and not killed by the sword (the Cāṇḍālas were acting against orders in trying to kill Cārudatta एकप्रहारेण out of sympathy for him). X. 37. 14—आर्याः ...तावत्, uttered by the Bhikṣu, the rest of the passage by Vasantasenā.

(38) चिकुर—curly hair. X. 38. 13—यज्ञस्य वाटः (court, enclosure).

(39) This is the same as stanza 26 above with a few changes. For द्रोणमेघः, we read द्रोणवृष्टिः here, on which श्रीनिवासाचार्य remarks, मेघः कदाचिदवृष्टिरपि गच्छेदिति निश्चितत्वात् प्रत्युज्जीवनस्येह वृष्टिरुपमानीकृता ।

(40) CONSTRUE : किम् इयं द्वितीया वसन्तसेना, सा एव दिवः इत्थं समागता किम्, मम भ्रान्तं मनः वा एनां पश्यति, (अथवा) वसन्तसेना न मृता, अथ सा एव । (उपजातिः)

(41) CONSTRUE : मम जीवातुकाम्यया स्वर्गात् पुनः प्राप्ता किं नु, उत तस्याः रूपानुरूपेण इयम् अन्या आगता किम् ।

श्रीनिवासाचार्य reads जीवानुकम्पया. जीव्यते अनेन इति जीवातुः ((life, or means of restoring life) तस्य काम्यया. X. 41. 6—स्पर्शसुखमभिनीय निमीलिताक्ष एव—The experiencing of excessive pleasure makes one close one's eyes. Cf. तमङ्कमारोप्य शरीरयोगजैः सुखैर्निषिञ्चन्तमिवामृतं त्वचि । उपान्तसंमीलितलोचनो नृपश्चिरात्सुतस्पर्शरसज्ञतां ययौ ॥ Raghu III ; राजा (निमीलिताक्ष एव स्पर्शं रूपयित्वा) अये उर्वशीगात्रसंपर्कादिव निर्वृतं मे शरीरम् । Vikram. IV.

(42) विद्या—the संजीविनी विद्या or आत्मविद्या which brings on salvation.

(43) CONSTRUE : त्वदर्थं विनिपात्यमानम् एतत् मे देहं त्वया एव प्रतिमोचितम्; अहो प्रियसंगमस्य प्रभावः, कः नाम मृतः अपि पुनः ध्रियेत । (उपजातिः)

देहम्—देह is both masculine, and neuter. प्रियसंगम has in the present case practically brought a dead man back to life!

(44) CONSTRUE : तत् एव रक्तं (वस्त्रं) वरवस्त्रम्, इयं च (रक्ता) माला कान्तागमेन हि वरस्य यथा विभाति; तथा एव एते च वध्यपटहध्वनयः विवाहपटहध्वनिभिः समानाः जाताः । (वसन्ततिलका)

A bride-groom at the time of the celebration of marriage, wears red garments (see Nāgānanda Act IV) and garlands and auspicious drums are sounded; Cārudatta says that the whole paraphernalia was already there, as though to celebrate his marriage with Vasantasenā ! What was the preparation for a वध्य to be sent to the gallows, can now be used for celebrating his marriage ! X. 44.·1—अतिदक्षिणतया, Vasantasenā feels sure that Cārudatta must have pleaded guilty to. the charge for the sake of another !

(45) मनाक्—almost ; it was quite touch and go with Cārudatta. पूर्वम् एव अनुबद्धं वैरं येन.

(46) CONSTRUE : दक्षयज्ञस्य हन्ता वृषभकेतुः जयति; तदनु भेत्ता क्रौञ्चशत्रुः षण्मुखः जयति; तदनु विनिहतवरवैरी आर्यकः च शुभ्रकैलासकेतुं विशालां कृत्स्नां गां जयति । (मालिनी)

वृषभः केतुः यस्य सः—Śiva whose emblem (vehicle) is the Bull. विनिहतः वरः वैरी येन सः, शुभ्रः कैलासः एव केतुः यस्याः ताम्. If one is asked to name three great heroes who are responsible for epoch-making feats of valour, the following would be named in chronological order. (1) Śiva who destroyed the sacrifice of the great Dakṣa प्रजापति and killed him (दक्ष's daughter सती had married Śiva; Dakṣa began a sacrifice for which Śiva and Satī were not invited. Satī went there uninvited, was insulted by Dakṣa, as a result of which she committed suicide. (Later she was born as Pārvatī and again married Śiva). Śiva enraged at the fate of Satī destroyed (through his गणs headed by Vīrabhadra) Dakṣa s sacrifice). (2) षण्मुख—Kārtikeya, the infant commander-in-chief of the gods (see notes on III. 12. 2). He destroyed also the demon क्रौञ्च (or pierced through the क्रौञ्च mountain and hence his epithet क्रौञ्चदारण). (3) Āryaka—He also like Śiva destroyed his enemy Pālaka at a sacrifice and has now become the undisputed master of the vast earth, right up to the Kailāsa mountain.

(47) CONSTRUE : भोः, अहं हि तं कुनृपं पालकं हत्वा, तद्राज्ये च तम् आर्यकं द्रुतम् अभिषिच्य, तस्य शेषभूताम् आज्ञां शिरसि निधाय अहं व्यसनगतं चारुदत्त च मोक्ष्ये । (प्रहर्षिणी)

शेषभूता—which was like a शेषा ('शेषा निर्माल्यदाने स्याद्' इति हैमः. 'प्रसादान्निजनिर्माल्यदाने शेषेति कीर्तिता' इति विश्वः). शेषा means a garland from an idol or worn by an ascetic, which is taken as a gift, so शेषभूता means 'which deserves to be treated with great respect.'

(48) CONSTRUE : बलमन्त्रिहीनं तं रिपुं हत्वा, पौरान् प्रकर्षात् पुनः समाश्वास्य समग्रं वसुधाधिराज्यं शत्रुराज्यं बलारेः राज्यम् इव प्राप्तम् । (इन्द्रवज्रा)

प्रकर्षात्—extremely (with समाश्वास्य), or from excess of power (with प्राप्तम्). वसुधायाः आधिराज्यं यस्मिन् तत् शत्रुराज्यम्. बलारि, the enemy of Vala or Bala, an epithet of Indra. बल represents the cloud (like the more famous enemy of Indra, वृत्र, his brother) or drought which Indra smashes down by his वज्र, for sending down rain. बलमन्त्रिहीनम्—It was easy to kill Pālaka, because he had no मन्त्रशक्ति or प्रभुशक्ति (कोशो दण्डो बलं चैव प्रभुशक्तिः प्रकीर्तिता) left

X. 48. 3—जाल्माः—said with impatience, as the crowd was merely obstructing his path, and not doing anything in particular there.

(49) CONSTRUE : दिष्ट्या भोः गुणधृतया सुशीलवत्या प्रियतमया (वसन्तसेनया) नावा इव अपारात् व्यसनमहार्णवात् उत्तीर्णम्, उपरागमुक्तं ज्योत्स्नाढ्यं शशिनम् इव चिरात् निरीक्ष्ये । (प्रहर्षिणी)

चिरात्—It is not more than two or three days since Śarvilaka broke into Cārudatta's house for stealing the ornaments. So चिरात् is meaningless. व्यसनं महान् अर्णवः इव तस्मात्. By means of a boat one is able to cross the sea, if luck is favourable. Cārudatta was saved through the help of Vasantasenā who thus corresponds to the boat. गुणेन (by a rope) धृतया (with the boat), गुणैः धृतया (with वसन्तसेना, won over with virtues); सुशीलवती—possessed of a noble character (with वसन्तसेना), of a good make (with the boat). उपरागः—उपरज्यते इति, an eclipse. Cārudatta and Vasantasenā correspond respectively to the moon and the moon-light. X.49.1—सर्वत्रार्जवं शोभते–It always pays in the long run to act straight; subterfuge can succeed only for a short time. Honesty is the best policy.

(50) कृतं महत् पापं येन सः, theft (of gold) is one of the five महापातकs. X. 50. 1—...प्रणयः कृतः–प्रणयः स्नेहः । तन्मूल एव ह्येवमावयोः स्नेह इति भावः । (श्रीनिवासाचार्य).

(51) CONSTRUE : आर्यवृत्तेन कुलं मानं च रक्षता आर्यकेण दुरात्मा पालकः यज्ञवाटस्थः पशुवत् हतः ।

आर्यवृत्तेन, कुलं मानं रक्षता— these expressions are used to justify the action of Āryaka in killing पालक.

(52) Śarvilaka repeats the statement (in the last stanza) with some further details, for Cārudatta's किम् (X. 51. 1) showed some incredulity. पशुवत् हतः shows that Āryaka had not much difficulty in killing Pālaka. X. 52. 1–2—योऽसौ ... मोचितः—Why does Cārudatta repeat all these details? (Perhaps to show that Pālaka rightly suffered for his sins). X. 52. 5—उज्जयिन्यां may be taken with प्रतिष्ठितमात्रेण. वेणातटे कुशावती—The वेणा is apparently a tributary of the Narmadā (it cannot be the Veṇā river in Satara district), and कुशावती is usually identified with Ramnagar in Bundelkhand. X. 52. 13—पश्चात् वद्धौ वाहू यस्य सः.

(53) An उद्दाम गर्दभ is difficult to catch. X. 53. 6—राष्ट्रियवन्धः—(1) राष्ट्रियस्य मम वन्धः निरोधः, so that I can not escape, even if I wish to do so. (1) The guard placed there by the Military commander (राष्ट्रिय).

(54) CONSTRUE : एनं सुवद्ध्वा (पुरुषाः) आकर्षन्तु (किम्), अथ (एषः) श्वभिः संखाद्यताम्, एषः शूले वा निखन्यताम्, क्रकचेन पाट्यताम् वा ।

Śarvilaka is anxious to torture Śakāra to death. X. 54. 11—न पुनर्मारयिष्यामि, a piece of Śakārian humour.

(55) शस्त्रेण न हन्तव्यः—Śarvilaka agrees so far that Śakāra may not be killed by a शस्त्र, and suggests that he may well be eaten up by dogs, but when he hears Cārudatta's novel method of killing (उपकारहनन), all his hopes about seeing Śakāra killed in a manner befitting his crimes, are dashed to the ground. X. 55. 5—The passage from नेपथ्ये कलकलः to युष्मत्प्रसादेन X. 58. 17 is said to be an interpolation by one Nīlakaṇṭha who thought that the poet ought to have brought all the important characters on the stage at the end (which the poet could not do, perhaps because he was afraid of the play being too long for representation, यत्सूर्योदयभयतः कविनोचितपात्रमेलनं न कृतम् । सुन्दरयुक्तिभिररचयदाचन्दनकोक्ति नीलकण्ठस्तत् ॥).

(56) CONSTRUE : (हे) चारुचरिते, यत् अपि भवच्चरितानि न महीतलस्थितिसहानि, तथापि (हे) पतिव्रते, पतिं विहाय परलोकसुखं तव न उचितम् । (प्रमिताक्षरा)

A mediocre verse. In the first half भवत् is used, and in the second half तव. Cārudatta means to say that his wife is too good for the mortal world and deserves to stay permanently in heaven ; but she is a पतिव्रता (पतिः एव व्रतं यस्याः सा) ; how could she therefore think of enjoying the स्वर्गसुख alone, with her husband left behind on the earth ?

(57) प्रयत्नवैफल्यम्...If Dhūtā dies, Cārudatta would not live, so also Vasantasenā and others. X. 57. 16—भिन्नत्वेन..., भर्त्रा सहैव ह्यनुमरणं ब्राह्मणीनामिति भावः । (श्रीनिवासाचार्य). X. 57. 19—आसन्नः हुतवहः यस्याः सा. X. 57. 24—यथोपदेशिनी, I shall follow your example, I too would commit suicide. X. 57. 28—अहमग्रणीर्भवामि ; a Brāhmaṇa is given the first place of honour, at various festivities ; he ought not to lag behind in showing his active sympathy in times of adversity ; he in fact should be the first to die, so as to set an example to others. X. 57. 32—अतिक्रान्ते किं मनोरथैः—Rohasena will have no one to look after him ; he will have to take care of himself. What is the use of entertaining desires when the object of the मनोरथs is no more ? How can Rohasena's desire that his parents should look after him, be fulfilled, when they are dead ? (Or मनोरथs are those of Dhūtā

that Cārudatta would take care of Rohasena when she is dead and gone). 'अतीते विषये मनोरथैः किम्, यदा पिता अतीतः, तदैवाहमप्यतीतप्राया तत् कथमस्मद्रक्षणाभिलापस्ते संपत्स्यत इति भावः । (श्रीनिवासाचार्य).

(58) CONSTRUE : हा (हे) प्रेयासि, प्रेयसि विद्यमाने कः अयं कठोरः व्यवसायः आसीत्, भानौ अनस्तंगामिते (सति) अम्भोजिनी लोचनमुद्रणं करोति किम् । (इन्द्रवज्रा)

The first प्रेयासि is vocative singular of प्रेयसी, the second is loc. sing. of प्रेयस्. अम्भोजिनी--a day-lotus closing its petals when the sun sets. करोति किम्, the answer is न करोति ; similarly Dhūtā can not possibly close her eyes in death when Cārudatta is alive. X. 58. 2—अत एव..., because the अम्भोजिनी works like an automaton without showing any exuberance of feeling, undue advantage is taken of her and people even kiss her; a सचेतना पतिव्रता on the other hand may sometimes err, but it would be erring on the safe side and she knows how to take care of herself. (The reading उच्यते for चुम्ब्यते is simpler ; there is nothing to commend in the action of the अम्भोजिनी who is known to be just अचेतना, that is all). श्रीनिवासाचार्य explains differently:—न हि सचेतना भर्तृप्रणाशदुःखमनुभूय प्रणश्येदिति भावः । 'मदनेन विनाकृता रतिः क्षणमात्रं किल जीवितेति मे । वचनीयमिदं व्यवस्थितं दयित त्वामनुयामि यद्यपि ' ॥ इति कुमारसंभवे । X. 58. 9--संविधानकम्--turn of events, plot. It is also suggested that the plot of the Mṛcchakaṭika is a wonderful one. X. 58. 17—युष्मत्प्रसादेन, here the interpolation ends. It would be seen that the interpolator forgets to introduce Madanikā on the stage. One would have very much liked to see this sprightly lady meeting Vasantasenā and Śarvilaka on the stage ! X. 58. 20—अवगुण्ठ्य—A वधू or कुलाङ्गना had to use the veil in public. It appears that the king could sanction such a status for ladies of low birth. X. 58. 25—पृथिवीम् obviously means here (as well as in X. 58. 32 below) 'Āryaka's kingdom.' X. 58. 31-33—Rewards are given to all who had helped Cārudatta and Āryaka directly or indirectly. Śakāra is also restored to his original position. X. 58. 37-38—...किं ते भूयः प्रियं करोमि...अतः परमपि प्रियमस्ति—these are stock passages at the end of a Sanskrit drama. The fact that Śarvilaka, a thief and a free lance, is selected for saying किं ते भूयः प्रियं करोमि, shows the non-serious character of the play.

(59) CONSTRUE : चारित्रशुद्धिः लब्धा, एषः शत्रुः अपि चरणनिपतितः मुक्तः, प्रोत्खातारातिमूलः प्रियसुहृत् आर्यकः राजा अचलां शास्ति, इयं प्रिया भूयः प्राप्ता,

प्रियसुहृदि संगतः भवान् मे वयस्यः, अतिरिक्तं लभ्यं च किं यत् अपरम् अधुना भवन्तं अहं प्रार्थये । (स्रग्धरा)

एषः शत्रुः—शकार. प्रोत्खातम् अरातिमूलं येन सः, अचलाम्—गुणवद्धा भूमिरस्मान्न चलिष्यतीति साभिप्रायमत्राचलामिति विशेष्यम्. किं...प्रार्थये । अप्रार्थितमेव सर्वमर्थं साधितवता निर्विषयीकृता त्वया मे प्रार्थनेति भावः । (श्रीनिवासाचार्य). The meeting with Dhūtā and Rohasena is not referred to here, which shows that the previous scene depicting them is an interpolation.

(60) CONSTRUE : कूपयन्त्रघटिकान्यायप्रसक्तः एषः विधिः कांश्चित् तुच्छयति, प्रपूरयति वा, कांश्चित् उन्नतिं नयति, कांश्चित् पातविधौ करोति, कांश्चित् आकुलान् पुनः नयति च, अन्योन्यं प्रतिपक्षसंहतिम् इमां लोकस्थितिं बोधयन् क्रीडति । (शार्दूलविक्रीडितम्)

कूपयन्त्रस्य (a machine for drawing out water from the well, ‘ रहाटगाडगें ’ in Marathi) घटिकाः (small घटs) तासां न्यायः (maxim) तत्र प्रसक्तः. In the case of the कूपयन्त्र, some घटिकाs are quite full, some are half-full and some completely empty at any particular period and the change in their state goes on without a break; घटिकाs that are full become half-full or empty and *vice versa* as the कूपयन्त्र goes on functioning. At the dictates of the विधि, people also experience different states, ups and downs etc. Cf. नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण । Megha. चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः । Bhāsa. तुच्छयति—आढ्यान् दुर्गतीकरोति. प्रपूरयति—रिक्तान् पूरयति पातविधौ करोति-आपदि निक्षिपति. आकुलान् नयति-अप्राप्तस्वैरान् स्वयमुच्चैर्नीचैर्वा गमयति॰ क्रीडति-द्यूतप्रसक्तो यथा पाशकानां क्षयेण वृद्ध्या च तुल्यं रमते तथा लोकव्यसनोत्सवयोरप्रतिहतक्रीडारसो विधिरिति दर्शितं क्रीडतीत्यनेन। (श्रीनिवासाचार्य). Cf. यात्येकतोऽस्तशिखरं पतिरोषधीनामाविष्कृतोऽरुणपुरःसर एकतोऽर्कः। तेजोद्वयस्य युगपद्व्यसनोदयाभ्यां लोको नियम्यत इवात्मदशान्तरेषु ॥ Sākuntala, कालः काल्या भुवनफलके क्रीडति प्राणिशारैः । Bhartṛhari. This verse seems to be out of place here. The next passage तथापीदमस्तु comes naturally after stanza 59. X. 60. 1—भरतवाक्यम्—नटवाक्यम्। नाटकाभिनयसमाप्तौ नटेनाशीर्दीयते इत्यर्थः। प्रस्तावनानन्तरं नटवाक्याभावादत्र भरतवाक्यमित्युक्तिः। (राघवभट्ट's commentary on Śākuntala). भरतवाक्य (so called because it is in honour of भरत, the founder of the dramatic science, or because it is uttered by भरत meaning ‘ an actor ’) is the concluding verse or verses of a drama, containing a blessing, and recited by a character in the capacity of an actor. The drama proper ends with तथापीदमस्तु.

(61) CONSTRUE : गावः क्षीरिण्यः सन्तु, वसुमती सर्वसंपन्नसस्या भवतु, पर्जन्यः कालवर्षी (भवतु), सकलजनमनोनन्दिनः वाताः वान्तु, जन्मभाजः मोदन्ताम्

ब्राह्मणाः सततम् अभिमताः (भवन्तु), सन्तः श्रीमन्तः सन्तु, प्रशमितरिपवः धर्मनिष्ठाः च भूपाः पृथिवीं पान्तु । (स्रग्धरा)

We may also construe the third line as जन्मभाजः सततम् अभिमताः मोदन्ताम्, ब्राह्मणाः सन्तः सन्तु, (भूपाः श्रीमन्तः etc). क्षीरिण्यः--प्रभूतं or नित्यं क्षीरं विद्यते यासाम्, giving plenty of milk, or always giving milk. सर्वाणि संपन्नानि सस्यानि यस्याम् सा, सकलानां जनानां मनांसि नन्दयन्ति ते, प्रशमिताः रिपवः यैः ते, धर्मे निष्ठा येषां ते. श्री (in श्रीमन्तः) in the fourth line indicates auspiciousness (the composition is thus मङ्गलान्त).

Appendix A

DEFINITIONS OF SOME DRAMATIC TERMS

[These definitions are found in works like the Nāṭyaśāstra, Agnipurāṇa, Daśarūpaka, Sāhityadarpaṇa, Rasārṇavasudhākara, Saṁgītaratnākara etc. The Nāṭyaśāstra is the oldest work to which the other works are more or less indebted. The definitions given below are taken from the Sāhityadarpaṇa (14th century A. D.) Pariccheda VI, unless otherwise specified.]

अपवारितम्— ……तद्भवेदपवारितम् ।
(अपवार्य) रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥

आकाशभाषितम्— किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते ।
(आकाशे) श्रुत्वेवानुक्तमप्यर्थं तत्स्यादाकाशभाषितम् ॥
दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम् ।
परोक्षान्तरितं वाक्यं **तदाकाशे** निगद्यते ॥
(भरत)

[आकाशे also refers to the utterance of superhuman beings having no tangible form and hence incapable of being introduced on the stage].

आत्मगतम् or **स्वगतम्**–अश्राव्यं खलु यद्वस्तु तदिह **स्वगतं** मतम् ।
नटी विदूषको वापि पारिपार्श्वक एव वा ।
आमुखम्— सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
or चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
प्रस्तावना— **आमुखं** तत्तु विज्ञेयं नाम्ना **प्रस्तावनापि** सा ॥

[Five Divisions of Prastāvanā] उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥

[१ उद्घात्यकः] पदानि त्वगतार्थानि तदर्थगतये नराः ।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥

[२ कथोद्घातः] सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।
भवेत्पात्रप्रवेशश्चेत्कथोद्घातः स उच्यते ॥

[३ प्रयोगातिशयः] यदि प्रयोग एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते ।
तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥

[The Prastāvanā of the Mṛcchakaṭika is of the Prayogātiśaya type]

[४ प्रवर्तकम्] कालं प्रवृत्तमाश्रित्य सूत्रधृग्यत्र वर्णयेत् ।
तदाश्रयश्च पात्रस्य प्रवेशस्तत्प्रवर्तकम् ॥
[५ अवलगितम्] यत्रैकत्र समावेशात्कार्यमन्यत्प्रसाध्यते ।
प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥

[The Agnipurāṇa and Daśarūpaka read प्रवृत्तकम् instead of प्रवर्तकम्. The Rasārṇavasudhākara gives Prastāvanā and Sthāpanā as the two varieties of Āmukha.]

प्रस्तावना स्थापनेति द्विधा स्यादिदमामुखम् ॥
विदूषकनटीपारिपार्श्विकैः सह सँल्लपन् ।
स्तोकवीथ्यादिसहितान्यामुखाङ्गानि सूत्रकृत् ।
योजयेद् यत्र नाट्यज्ञैरेषा **प्रस्तावना** स्मृता ॥
सर्वामुखाङ्गवीथ्यङ्गसमेतैर्वाक्यविस्तरैः ।
सूत्रधारो यत्र नटीविदूषकनटादिभिः ।
सँल्लपन् प्रस्तुतं चार्थमाक्षिपेत् **स्थापना** हि सा ॥

जनान्तिकम्—त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ।
अन्योन्यामन्त्रणं यत्स्यात्तज्जनान्ते **जनान्तिकम्** ॥

[जनान्तिकम् is the same as अपवारितम् for all practical purposes. The difference lies in the manner in which the statement in question is made.]

नान्दी— **नान्दी** कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ॥
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
नान्दीं पदैर्द्वादशभिरष्टभिर्वाप्यलंकृताम् ॥
देवतानां नमस्कारो गुरूणामपि च स्तुतिः ।
गोब्राह्मणनृपादीनामाशीर्वादादि गीयते ॥

(Nāṭyaśāstra)

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मा**न्नान्दी**ति संज्ञिता ॥
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥

नेपथ्यम्—कुशीलवकुटुम्बस्य स्थली **नेपथ्यमुच्यते** ।

प्रकाशम्—सर्वश्राव्यं **प्रकाशं** स्यात् ।

प्रवेशकः—वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
and संक्षिप्तार्थस्तु **विष्कम्भ** आदावङ्कस्य दर्शितः ॥
विष्कम्भकः—मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ॥
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

प्रस्तावना—See Āmukha

पूर्वरङ्गः—यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति **पूर्वरङ्गः** स उच्यते ॥

विदूषकः—शृङ्गारेऽस्य (नायकस्य) सहाया विटचेटविदूषकाद्याः स्युः ।
विटः— भक्ताः नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः ॥
चेटः— कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः ।
हास्यकरः कलहरतिर्**विदूषकः** स्यात्स्वकर्मज्ञः ॥

शकारः— मदमूर्खताभिमानी दुष्कुलतैश्वर्यसंपन्नः ।
सोऽयमनूढाभ्राता राज्ञः श्यालः शकार इत्युक्तः ॥

स्वगतम्— See Ātmagatam

सूत्रधारः—[नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे **सूत्रधारो** निगद्यते ॥
आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।
रङ्गप्रसाधनप्रौढः **सूत्रधार** इहोदितः ॥
नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् ।
रङ्गदैवतपूजाकृत् **सूत्रधार** उदीरितः ॥
वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।
रङ्गभूमिः समासाद्य **सूत्रधारः** स उच्यते ॥]

Appendix B

मृच्छकटिकस्थसुभाषितानां संग्रहः ।

[Only short pithy sayings are mostly included in this list. Whole verses, such as those describing Cārudatta's views on दारिद्र्य, or Śarvilaka's tirade against women or Vasantasenā's address to Indra or Vidyut, are not referred to here].

(1) अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च । III. 18. 17
(1A) अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विश्वसन्ति । IV. 12
(2) अपेयेषु तडागेषु बहुतरमुदकं भवति । II. 14. 50
(3) अम्भोजिनी लोचनमुद्रणं किं भानावनस्तंगमिते करोति । X. 58
(4) अल्पक्लेशं मरणं दारिद्र्यमनन्तकं दुःखम् । I. 11
(5) अहो धिग्वैधर्म्यं लोकव्यवहारस्य । IX. 24. 10
(6) आलाने गृह्यते हस्ती वाजी वल्गासु गृह्यते । I. 50
हृदये गृह्यते नारी ...
(7) ईदृशो दासभावो यत्सत्यं न कमपि प्रत्याययति । X. 30. 36
(8) एष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः । X. 60
(9) कामो वामः । V. 9. 7
(10) किं हीनकुसुमं सहकारपादपं मधुकर्यः पुनः सेवन्ते ।
अत एव ता मधुकर्य उच्यन्ते । II. 0. 65-66
(11) गगनतले प्रतिवसन्तौ चन्द्रसूर्यावपि विपत्तिं लभेते । X. 36. 2
(12) गुणः खल्वनुरागस्य कारणं न बलात्कारः । I. 32. 2
(13) छिद्रेष्वनर्था बहुलीभवन्ति । IX. 26
(14) दरिद्रपुरुषसंक्रान्तमनाः खलु गणिका लोकेऽवचनीया भवति ।
II. 0. 62-63
(15) दुर्लभा गुणा विभवाश्च । II. 14. 50
(16) दुष्करं विषमौषधीकर्तुम् । VIII. 17. 19
(17) द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम् । II. 6. 66
(18) न कालमपेक्षते स्नेहः । VII. 4. 16
(19) न चन्द्रादातपो भवति । IV. 19. 5
(20) न पर्वताग्रे नलिनी प्ररोहति न गर्दभा वाजिधुरं वहन्ति ।
यवाः प्रकीर्णा न भवन्ति शालयो न वेशजाताः शुचयस्तथाङ्गनाः ॥
IV. 17

(21) न पुष्पमोषमर्हत्युद्यानलता। I. 30. 14

(22) न युक्तं परकलत्रदर्शनम्। I. 54. 1

(22A)... निर्धनता प्रकाममपरं षष्ठं महापातकम्। I. 37

(23) परोऽपि बन्धुः समसंस्थितस्य मित्रं न कश्चिद्विषमस्थितस्य। X. 16

(24) पुरुषेषु न्यासाः निक्षिप्यन्ते न पुनर्गेहेषु। I. 56. 20

(25) बहुदोषा हि शर्वरी। I. 58

(26) भाग्यक्रमेण हि धनानि भवन्ति यान्ति। I. 13

(27) मा दुर्गत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम।
चारित्र्येण विहीन आढ्योऽपि च दुर्गतो भवति॥ I. 43

(28) मूर्खस्य दिशः शून्याः सर्वं शून्यं दरिद्रस्य॥ I. 8

(29) मूले छिन्ने कुतः पादपस्य पालनम्। IX. 41. 2

(29 A) रत्नं रत्नेन संगच्छते। I. 32. 9

(30) विविक्तविश्रम्भरसो हि कामः। VIII. 30

(31) वीणा हि नाम असमुद्रोत्थितं रत्नम्। III. 2. 11

(32) शङ्कनीया हि लोकेऽस्मिन् निष्प्रतापा दरिद्रता। III. 24

(33) शून्यमपुत्रस्य गृहं चिरशून्यं नास्ति यस्य सन्मित्रम्। I. 8

(34) सत्कारधनः खलु सज्जनः। II. 15

(35) सर्वत्रार्जवं शोभते। X. 49. 1

(36) साहसे श्रीः प्रतिवसति। IV. 5. 7

(37) सुखं हि दुःखान्यनुभूय शोभते। I. 10

(38) स्त्रियो हि नाम खल्वेताः निसर्गादेव पण्डिताः।
पुरुषाणां तु पाण्डित्यं शास्त्रैरेवोपदिश्यते॥ IV. 19

(39) स्त्रीभिर्विमानितानां कापुरुषाणां विवर्धते मदनः। VIII. 9

(40) स्वके गेहे कुक्कुरोऽपि तावच्चण्डो भवति। I. 42. 20

(41) स्वैर्दोषैर्भवति हि शङ्कितो मनुष्यः। IV. 2

Appendix C

A NOTE ON METRE

A Sanskrit stanza or padya is a combination or four pādas or quarters which are regulated by the number of syllables (अक्षर) or by the number of syllabic instants (मात्रा).

If the number and position of syllables in each quarter are fixed, the padya is called वृत्त. It is समवृत्त if all the quarters are similar, अर्धसमवृत्त if the alternate quarters are similar and विषमवृत्त if all the quarters are dissimilar. If the number of syllabic instants in each quarter is fixed, the padya is called जाति.

A syllable or अक्षर is as much of a word as can be pronounced at once, *i. e.* a vowel with or without one or more consonants. A syllable is लघु (short) or गुरु (long) according as its vowel is short or long. अ, इ, उ, ऋ, and ऌ are short vowels; आ, ई, ऊ, ॠ, ॡ, ए, ऐ, ओ and औ are long ones. If a short vowel is followed by an anusvāra or visarga or a conjunct consonant, it becomes long in prosody. So also the last syllable of a pāda is either long or short according to the exigence of the metre (सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत्। वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा).

In stanzas of the जाति class, one मात्रा is allotted to a short vowel and two to a long one.

For the purpose of scanning stanzas regulated by the number of syllables, a quarter is divided into गणs (feet) of three syllables each, and in case the number of syllables in the quarter is not exactly divisible by three, each of the remaining syllables becomes a गण. The following verse gives the names and scheme of possible गणs (आदिमध्यावसानेषु यरता यान्ति लाघवम्। भजसा गौरवं यान्ति मनौ तु गुरुलाघवम्॥ also मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुः पुनरादिलघुर्यः। जो गुरुमध्यगतो रलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः॥) Expressed in symbols (the symbol ⌣ denoting a short syllable and — a long syllable) the different गणs may berepresented as follows:—

य ⌣ — — भ — ⌣ ⌣ म — — —
र — ⌣ — ज ⌣ — ⌣ न ⌣ ⌣ ⌣
त — — ⌣ स ⌣ ⌣ — ल ⌣ ग —

यति is the pause which we have to make in reading a line.

The Mṛcchakaṭika has about 248 Sanskrit verses and 21 different metres are used. There are about a hundred stanzas in

Prakrit in Aryā and other metres (those are not dealt with here).

अनुष्टुप्—(also called श्लोक) 8 syllables in a quarter. श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम्। द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः॥ (There are many variations in this scheme). This metre is easily recognised, 83 verses in this metre.

इन्द्रवज्रा—11 syllables in a quarter. यति at the fifth. स्यादिन्द्रवज्रा यदि तौ जगौ गः, गणs त, त, ज, ग ग. Only six verses in this metre (IV) 16; (V) 49; (X) 11, 21, 48; 58.

उपजातिः—This is a composite metre formed of the combination of इन्द्रवज्रा and उपेन्द्रवज्रा (which is exactly like इन्द्रवज्रा, except that its first syllable is short), गणs ज, त, ज, ग, ग (I) 6; (IV) 23; (VI) 3). 11 syllables in a quarter. The following twenty verses are in this metre (I) 38; (III) 6; (IV) 1, 12, 15, 32; (V) 21, 29, 40, 44, 47, 52; (VIII) 27, 30; (IX) 10, 26; (X) 6, 16, 40, 43. (I) 46 and (III) 7 are also in उपजाति metre (the former being a combination of इन्द्रवज्रा and वंशस्थ and the latter of उपेन्द्रवज्रा, इन्द्रवज्रा and इन्द्रवंशा.)

प्रमिताक्षरा—12 syllables in a quarter. प्रमिताक्षरा सजससैः काथिता, गणs स, ज, स, स. Only one verse in this metre (X) 56.

प्रहर्षिणी—13 syllables in a quarter. यति at the third. त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम्. गणs म, न, ज, र, ग. Only ten verses in this metre (IV) 2; (V) 50; (VI) 1; (VII) 8; (VIII) 41; (IX) 27; (X) 25, 33, 47. 49.

मालिनी—15 syllables in a quarter. यति at the 8th. ननमयययुतेयं मालिनी भोगिलोकैः, गणs न, न, म, य, य. The following thirteen verses are in this metre (I) 31, 57; (IV) 20; (V) 17; (VII) 3, 5; (VIII) 42; (IX) 12, 43; (X) 3, 12, 34, 46.

वसन्ततिलका—14 syllables in a quarter. यति at the 8th. उक्ता वसन्ततिलका तभजाजगौ गः, गणs त, भ, ज, ज, ग, ग. Forty verses in this metre (I) 9, 12, 13, 17, 20, 22, 27, 35, 49; (III) 3, 4, 9, 14, 16; (IV) 9, 14, 26; (V) 1, 2, 4, 8, 13, 15, 33, 36, 42, 45; (VI) 2; (VIII) 23, 24, 26; (IX) 9, 16, 19, 22, 28, 29, 34; (X) 31, 44.

वंशस्थम्—Also called वंशस्थविल and वंशस्तनित. 12 syllables in a quarter. यति at the fifth. वदन्ति वंशस्थविलं जतौ जरौ, गणs ज, त, ज, र. Ten verses in this metre (I) 7, 10, 53; (II) 10; (III) 8, 17; (V) 37; (VII) 4; (VIII) 7; (IX) 25.

विद्युन्माला—8 syllables in a quarter, मो मो गो गो विद्युन्माला, गणs म, म, ग, ग. Only one verse in this metre (II). 8.

वैश्वदेवी—12 syllables in a quarter. वाणाश्वैच्छिन्ना वैश्वदेवी ममा यौ. गणs म, म, य, य, यति at the fifth. Only one verse in this metre, (III) 13.

शार्दूलविक्रीडितम्—19 syllables in a quarter. यति at the 12th. सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्, गणs म, स, ज, स, त, त, ग. Thirty-two verses in this metre (I) 14, 32, 36, 37; (II) 12; (III) 5 11, 12, 18, 20, 23; (IV) 6; (V) 5, 6, 14, 18, 20, 23, 24, 27, 35, 46; (VII) 2, 7; (VIII) 5, 11, 38; (IX) 3, 4, 5, 14; (X) 60.

शिखरिणी—17 syllables in a quarter. यति at the 6th. रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी, गणs य, म, न, स, भ, ल, ग. Five verses in this metre (I) 15; (V) 12, 22, 25; (VI) 4.

सुमधुरा--19 syllables in a quarter. म्रौ, भ्रौ मो नो गुरुश्चेद् हयऋतुरसैरुक्ता सुमधुरा. यति at the 7th and the 13th. गणs म, र, भ, न, म, न, ग. Only one verse in this metre (IX) 21.

स्रग्धरा—21 syllables in a quarter. यति at the 7th and the 14th. म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् । गणs म, र, भ, न, य, य, य.: Only five verses in this metre (I) 1, 4, 48; (X) 59, 61.

हरिणी—17 syllables in a quarter. यति at the 6th and the 10th. नसमरसलागः षड्वेदैर्हयैर्हरिणी मता, गणs न, स, म, र, स, ल, ग. Two verses in this metre (IV) 3; (IX) 13.

All the above metres are समवृत्तs. Of the अर्धसमवृत्तs the following are used in the play.

पुष्पिताग्रा—It is a variety of औपच्छन्दसिकम्. अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा, गणs न, न, र, य, (odd quarter), न, ज, ज, र, ग, (even quarter). Fourteen verses in this metre (I) 24, 56; (II) 7; (III) 10, 21, 22; (IV) 4, 27, 28; (VIII) 4, 8, 15, 32; (X) 13.

औपच्छन्दसिकम् (also called मालभारिणी)--विषमे ससजा गुरू समे चेत्सभरा येन तु मालभारिणीयम् । गणs, स, स, ज, ग, ग (odd quarter), 'स, भ, र, य (even quarter). Only two verses in this metre (I) 3, 5.

The above अर्धसमवृत्त metres are also treated in the Mātrā scheme, औपच्छन्दसिकम् as पर्यन्ते यौ तथैव शेषमौपच्छन्दसिकं सुधीभिरुक्तम् ।

Of the जाति class आर्या and गीति are used in our play.

आर्या—The general definition is:-यस्याः प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

गीति—Just like Āryā (the last Pāda containing eighteen Mātrās instead of fifteen).

Appendix D

मृच्छकटिकस्थश्लोकानां वर्णानुक्रमसूचीपत्रम् ।

	अङ्कः श्लोकः
अंसेन बिभ्रत्करवीर	१०—२१
अग्राह्या मूर्धजेष्वेताः	८—२१
अङ्गारकविरुद्धस्य...	९—३३
अत्थं शदं देमि ...	८—४०
अद्धं कलेवलं पडिवुत्तं	१०—३५
अद्याप्यस्य तथैव...	८— ५
अनया हि समालब्धं	३—१५
अन्धआले पलाअन्ती	१—३९
अन्धस्य दृष्टिरिव...	१—४९
अन्यं मनुष्यं हृदयेन	४—१६
अन्यस्यामपि जातौ	८—४३
अन्यासु भित्तिषु ...	३—१४
अपण्डितास्ते पुरुषा मता...	४—१२
अपतितमपि तावत्	८—४२
अपद्मा श्रीरेषा प्रहरण-	५—१२
अपश्यतोऽद्य तां कान्तां ...	७— ९
अपापानां कुले जाते	९—३७
अप्येष नाम परिभूत	८—२६
अप्रीतिर्भवतु विमुच्यतां	८—४१
अब्भुदए अवशाणे	१०—१९
अमअं तुह देउ ...	६—२७
अभ्युक्षितोऽसि सलिलै	९—१९
अमी हि दृष्ट्वा मदुपेत	१०— ६
अमी हि वस्त्रान्त ...	१०—१६
अमी हि वृक्षाः फल	८— ७
अमू हि भित्त्वा जलदा	५—४४
अमौक्तिकमसौवर्णं	१०—१८
अम्हेहिं चण्डं अहि	१—२८
अयं हि पातकी विप्रो	९—३९

	अङ्कः श्लोकः
अयं च सुरतज्वालः	४—११
अयं तव शरीरस्य	४— ७
अयमेवंविधे काले...	९—३१
अयं पटः सूत्रदरिद्रतां	२—१०
अये शस्त्रं मया प्राप्तं	६—२४
अलं चतुःशालमिमं	३— ७
अवणेध बालअजणं	२—१८
अवनतशिरसः प्रयाम	८—१५
अवन्तिपुर्यां द्विजसार्थवाहो	१— ६
अवहरइ कोवि तुरिअं	६—११
अविज्ञातावसक्तेन	१—५४
अशरणशरणप्रमोद-	८— ४
अशी शुतिक्खे वलिद्दे	१—३०
असौ हि दत्त्वा तिमिरा	३— ६
अस्मत्समक्षं हि वसन्तसेना	८—३०
आअच्छध वीसत्था	६— ६
आअट्ठिदे शलोशं...	१०—३७
आकर्षन्तु सुबद्ध्वैनं	१०—५४
आत्मभाग्यक्षतद्रव्यः	३—२७
आर्यकेणार्यवृत्तेन...	१०—५१
आलाने गृह्यते हस्ती	१—५०
आलोकविशाला मे	१—३३
आलोकितं गृहशिखण्डिभि	५— १
आश्रमं वत्स गन्तव्यं	१०—३२
आहणिऊण सरोसं	२—२०
इच्छन्तं मम णेच्छति	८—३७
इदं गृहं भिन्नमदत्त	६— ३
इदं तत्स्नेहसर्वस्वं...	१०—२३
इदानीं सुकुमारेऽस्मि	९—३६

अङ्कः श्लोकः
इन्द्रे प्पवाहिअन्ते... ... १०— ७
इयं हि निद्रा नयनाव ... ३— ८
इयं रङ्गप्रवेशेन कलानां ... १—४२
इह सर्वस्वफलिनः... ... ४—१०
ईदृशे व्यवहारामो... ... ९—४०
ईदृशैः श्वेतकाकीयै ... ९—४१
उज्जाणेसु सहासु अ ... ६— ७
उत्कण्ठितस्य हृदयानुगुणा ३— ३
उत्ताशिता गच्छशि ... १—१९
उत्तिष्ठ भोः पतित ... १०—३१
उदयति हि शशाङ्कः ... १—५७
उदयन्तु नाम मेघाः ... ४—३३
उन्नमति नमति वर्षति ... ५—२६
उपरितलनिपातितेष्टको ... ३—२२
ऋग्वेदं सामवेदं गणित ... १— ४
एककार्यनियोगेऽपि ... ६—१६
एतत्तद्धृतराष्ट्रवक्त्र... ... ५— ६
एतत्तु मां दहति ... ... १—१२
एताः पुनर्हर्म्यगताः स्त्रियो... १०—११
एता निषिक्तरजतद्रव ... ५— ४
एताभिरिष्टिकाभिः ... ३—३०
एता हसन्ति च रुदन्ति ... ४—१४
एतेन मापयति भित्तिषु ... ३—१६
एने हि विद्युद्गुणबद्धकक्षा... ५—२१
एतैः पिष्टतमालवर्णक ... ५—४६
एतैरार्द्रतमालपत्रमलिनै ... ५—२०
एतैरेव यदा गजेन्द्र ... ५—१८
एत्थ मए विण्णविदा ... ६—२५
एदं दोशकलण्डिअं ... ८—३६
एदेहिं दे दशणकुप्पल ... ८—२०
एवं दूलमदिक्कन्ते ... १०—५२
एशा णाणकमूशिक [illegible]
एशाशि वाधू शिलशि ... १—४१

अङ्कः श्लोकः
एशे गुणलअणणिही ... १०—१४
एशे पडामि चलणेशु ... ८—१८
एशे म्हि तुलिदतुलिदे ... ८—४५
एष ते प्रणयो विप्र ... १—४५
एष भो निर्मलज्योत्स्नो ... ९—२४
एषा फुल्लकदम्बनीप ... ५—३५
एषासि वयसो दर्पात् ... १—४०
एसो असोअवुच्छो ... ४—३१
एह्येहीति शिखण्डिनां ... ५—२३
ऐरावतोरसि चलेव ... ५—३३
ओशलध देध मग्गं ... १०—३०
ओहारिओ पवहणो ... ६—१२
कश्वालुका गोच्छड ... १—५१
कत्ताशद्दे णिण्णाण्णअश्श २— ५
करिकरसमबाहुः ... ... ७— ५
कः श्रद्धास्यति भूतार्थं ... ३—२४
" " ... ५—४३
कस्सट्ठमो दिणअरो ... ६— ९
कस्स तुहं तणुमज्झे ... २—१६
कहिं कहिं सुसहिअ ... २— ४
कांश्चित्तुच्छयति प्रपूरयति १०—६०
का उण तुलिदं एशा ... १०—३७
कामं नीचमिदं वदन्तु ... ३—११
कामं प्रदोषतिमिरेण ... १—३५
किं अच्छध वीसद्धा ... ६— ५
किं यात्यस्य पुरः शनैः ... ७— २
किं याशि धावशि... ... १—१८
किं यासि बालकदलीव ... १—२०
किं शे शक्के वालिपुत्ते ... ८—३४
किं कुलेनोपदिष्टेन ... ८—२९
" " ... ९— ७
किं [illegible] पूर्वरति ... ५—२९
किं त्वं कटीनटनिवे ... १—२७

अङ्कः श्लोकः

किं त्वं पदैर्मम पदानि ... १—२२
किं त्वं भयेन परिवर्तित- ... १—१७
किं नु नाम भवेत्कार्यं ... ८—३९
किं नु स्वर्गात्पुनः प्राप्ता ... १०—४१
किं पेक्खध छिज्जन्तं ... १०— ४
किं पेक्खध शप्पुलिशं ... १०—२४
किं भीमशेणे जमदग्गिपुत्ते १—२९
कुतो बाष्पाम्बुधाराभिः ... १०—४२
कृत्वा शरीरपरिणाह ... ३— ९
कृत्वा समुद्रमुदकोच्छ्रय- ... ९—२२
कृत्वैवं मनुजपते ... ... ७— ८
केयमभ्युद्यते शस्त्रे ... १०—३९
केशवगात्रश्याम ... ... ५— ३
को तं गुणारविन्दं ... ६—१३
कोऽयमेवंविधे काले ... १०—२६
क्षीरिण्यः सन्तु गावो ... १०—६१
क्षेमेण व्रज बान्धवान् ... ७— ७
खणेण गण्ठी खणजूलके ... ९— २
खलचरित्र निकृष्ट ... ... ८—३२
गता नाशं तारा ... ... ५—२५
गर्जन्ति शैलशिखरेषु ... ५—१३
गर्ज वा वर्ष वा शक्र ... ५—३१
गुणप्रवालं विनयप्रशाखं ... ४—३२
गुणेषु यत्नः पुरुषेण कार्यः ४—२३
गुणेष्वेव हि कर्तव्यः ... ४—२२
घोणोन्नतं मुखमपाङ्ग ... ९—१६
चन्दनश्चन्द्रशीलाढ्यो ... ६—२६
चाणक्केन जधा शीदा ... ८—३५
चालुदत्तविणाशाय ... ८—४४
चिन्तासक्तनिमग्नमन्त्रि ... ९—१४
चिरं खलु भविष्यामि ... १०—१७
छन्नं कार्यमुपक्षिपन्ति ... ९— ३
छन्नं दोषमुदाहरन्ति ... ९— ४

अङ्कः श्लोकः

छायार्थं ग्रीष्मसंतप्तो ... ४—१८
छायासु प्रतिमुक्तशष्प ... ८—११
जइ वज्जसि पाआलं ... २— ३
जदिच्छशे लम्बदशा ... ८—२२
जधा जधा वश्शादि ... ५—१०
जयति वृषभकेतुर्दक्षयज्ञ ... १०—४६
जलधर निर्लज्जस्त्वं ... ५—२८
जाणन्तो वि हु जादिं ... ६—२१
जाणामि चारुदत्तं ... ६—१५
जाणामि ण कीलिश्शं ... २— ६
जादी तुज्झ विसुद्धा ... ६—२३
जूदेण तं कदं मे ... २—१७
जे अत्तबलं जाणिअ ... २—१४
जे चुम्बिदे अम्बिक ... ८—१९
जेण म्हि गब्भदाशे ... ८—२५
ज्ञातीन्विटान्स्वभुज- ... ४—२६
ज्ञातो हि किं नु ... ... ९— ९
झाणज्झणन्तबहुभूशण ... १—२५
णअलीपधाणभूदे ... ... १०— ८
ण अ लुभदि अन्तलिक्खे १०— ९
णवबन्धणमुक्काए ... ... २— १
णहमज्झगदे शूले ... ८—१०
ण हु अम्हे चाण्डाला ... १०—२२
णिव्वक्कलं मूलकपेशिवण्णं १—५२
ण्हादेहिं शलिलजलेहिं ... ९— १
तक्किं ण कलअ कालण ... १०— १
तं तस्य स्वरसंक्रमं ... ३— ५
तपसा मनसा वाग्भिः ... १—१६
तयोरिदं सत्सुरतोत्सवा- ... १— ७
तरुणजनसहायश्चिन्त्यतां ... १—३१
तालीषु तारं विटपेषु ... ५—५२
तुलनं चाद्रिराजस्य ... ९—२०
तेनास्यकृतवैरेण ... ... १०—२८

अङ्कः श्लोकः
त्यजति किल तं जयश्री ... ६—१८
त्रेताहृतसर्वस्वः ... ... २— ९
त्वत्स्नेहबद्धहृदयो हि ... ४— ९
त्वदर्थमेतद्विनिपात्य- ... १०—४३
त्वद्यानं यः समारुह्य ... १०—५२
त्वरया सर्पणं तत्र ... १०—५७
दत्त्वा निशाया वचनीय- ... ४— १
दाक्षिण्योदकवाहिनीं ... ८—३८
दारिद्र्य शोचामि भवन्त ... १—३८
दारिद्र्यात्पुरुषस्य ... १—३६
दारिद्र्याद्ध्रियमेति ... १—१४
दारिद्र्यान्मरणाद्वा ... १— ११
दारिद्र्येणाभिभूतेन ... ४— ५
दिण्णकलवीलदामे ... १०— २
दिष्ट्या भो व्यसनमहा ... १०—४९
दीनानां कल्पवृक्षः ... १—४८
दुर्बलं नृपतेश्चक्षु ... ... ९—३२
दुर्वर्णोऽसि विनष्टोऽसि ... २—१३
दुष्टात्मा परगुणमत्सरी ... ९—२७
देशः को नु जलावसेक ... ३—१२
दो ज्जेव पूअणीआ ... ६—१४
द्रव्यं लब्धं द्यूतेनैव ... २— ८
द्वयमिदमतीव लोके ... ४—२५
द्विरदेन्द्रगतिश्चकोरनेत्रो ... १— ३
धनैर्वियुक्तस्य नरस्य लोके ५—४०
धन्यानि तेषां खलु ... ५—४९
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